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THE HISTORY

OF THE

SPANISH SCHOOL OF PAINTING;

TO WHICH IS APPENDED,

AN HISTORICAL SKETCH OF THE RISE AND PROGRESS

OF THE ART OF

MINIATURE ILLUMINATION.

BY THE AUTHOR OF
"TRAVELS THROUGH SICILY AND THE LIPARI ISLANDS;"
"THE HISTORY OF THE AZORES;"
AND "THE HISTORY OF THE VARIOUS STYLES
OF ARCHITECTURE."

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TO
THE VISCOUNT DE CUSSY,

ST. MAUNDÈ, NEAR VINCENNES.

MY DEAR VISCOUNT,

It would appear bold in me to inscribe a work on Art to one so profoundly versed in every branch of that department as yourself, did I not feel assured of the indulgence with which you would peruse the following pages. Under this impression, therefore, I venture to prefix your name to my unpretending little work, not only as a trifling token of my admiration and respect for your exquisite taste and talents, but also as a memorial of the many agreeable hours I have spent with you in discussing the subjects of its contents; in addition to which, I readily embrace the opportunity thus afforded of publicly expressing the pleasure I feel in subscribing myself

Your sincere Friend,

THE AUTHOR.



HISTORY

OF THE

SPANISH SCHOOL OF PAINTING.

It appears somewhat astonishing, that in the present advanced state of knowledge relative to the Arts so little research should have been made, and so little notice taken of, the Spanish school of painting; for within a very few years it has remained as a sealed book to the rest of Europe, which I can only account for in the lamentably convulsed condition of the Peninsula through a long series of years, added to the extreme jealousy the Spaniards have ever manifested in allowing the masterpieces of native art to be taken out of the country. The recent state of anarchy, however, produced by a succession of political disasters, has given considerable facility for the purchase and exportation of objects of art; which, in consequence of increased communication by steam, has recently been taken advantage of by numerous individuals in our own country, but on a grander and more munificent scale by the French nation, which has, within the last few years, made the most important acqui-

sitions, and has now established a gallery in the Louvre* for the exclusive exhibition of the works of Spanish painters, little of whom has been known with the exception of a few works of Murillo and a portrait or two of Velasquez. Spain, however, has rendered herself illustrious in this department; for, of all the liberal arts, painting has been the most cultivated by her; and the following sketch is attempted solely with a view to awaken the attention of amateurs as well as artists in favour of a school that, I think, ranks second only to the masters of Italian art: it has produced men of the rarest genius and merit, worthy, in every respect, to be signalised as leaders and models for the imitation of modern aspirants. The Spanish style is very peculiar; it partakes of that of Flanders and Venice, both in point of tone, colour, and touch; and is remarkable for its dark tones, the beauty of its *chiaro oscuro* effects, its extreme fidelity to nature, and for the exquisite finish of its accessories.

I have elsewhere observed that Montanus traced to the Peninsula the first use of paintings in Christian churches, a system that has indubitably originated the cultivation of subsequent art in every country of northern Europe. The first Christians of Spain,

* To this series has just been added a most valuable collection made by Mr. Standish, an Englishman, during his residence at Seville, where he spent a large sum in procuring them, almost at any cost; and it is said, in consequence of some indignation and disappointment caused by the British government, to which he had offered them, he willed the whole away to Louis Philippe, who is about to embody them with the royal collection of the Louvre.

under the Roman dominion, were zealots in the cause of religion,—a characteristic that, from a combination of causes, has been handed down through a series of ages to the nineteenth century; and their love of transcribing their sentiments of devotion to canvass, or the walls of their temples, has kept pace with their enthusiasm: but the ravages of time, of wars, and revolutions, have left us nothing more than traditional testimony whereby to form our judgment, either of the taste or style that marked their early career of art. The Arabian dominion created a long and dreary void, and kept the art of painting for several centuries in a state of abeyance; for although that magnificent people introduced science, refinement, and luxury, and raised so many gorgeous edifices to perpetuate their greatness, they virtually discouraged the cultivation of painting, in consequence of their peculiar doctrines forbidding the use or representation of human, or even animal forms. But no sooner did the Christians begin to recover territory from their Mahomedan invaders, than they raised up churches to their faith, and invariably adorned them with paintings illustrative of their own creed. The Arabians, however, must be considered the chief possessors of Spain until the middle of the thirteenth century, at which period the Christian kingdoms gained the ascendancy under the reign of Alphonso the Wise, which was distinguished by the protection and encouragement it afforded the arts and sciences. The first authentic proof that Spanish sovereigns appreciated the noble profession of painting, and already attached royal

painters to the court, is a document existing in the royal library at Madrid, which contains a statement of various disbursements of King Sanchez IV. in 1291 and 1292, and amongst them one to the following effect: "To Roderigo Esteban, painter of the king, for many paintings done by the king's orders in the bishop's palace, 100 maravedis d'oro." The next we can find any account of is in the archives of Barcelona, where it is recorded, that Jean Cesilles, painter of history, engaged, the 16th of March, 1382, to paint, for the grand altar of the parish church at Reus, and for the price of 330 florins, the "History of the Twelve Apostles," &c. &c., a fragment of which is said to have been in existence until within the last few years. There is, also, notice of a Gonzales Ferran, who died in 1399, after having obtained reputation as a wood-engraver as well as painter. In the fifteenth century we have abundant testimony of the progress of painting; for the church dignitaries, seeing the wonderful influence of pictorial representations on the minds of the ignorant in Italy, every where encouraged the practice by their generous patronage of artists, and thus rendered the cathedrals and large churches the cradles of modern art in Spain. The earliest to distinguish itself was the affluent see of Toledo, where works of sculpture and painting were produced long before the Spaniards had any communication with Flanders, and is justly supposed to have imbibed the taste from Italy, after the conquest of Naples, in 1441, by Alphonso V. of Aragon, which first made Spaniards familiar with Italian

genius, and sowed the seeds of art on the shores of Valencia and at Toledo. The Valencians speedily profited by this conquest, which brought them in communication with the opposite coast of Italy, and gave rise to a system of commerce, which enlarged their minds and inspired them with a love of science, and a taste for the arts of Latium, that has ever since distinguished them. They were the first to introduce printing into Spain (in 1474); and at an early period established a school of painting, where high rewards were offered for the encouragement of artists, producing innumerable excellent scholars by their liberality. The first known great master of Toledo was Juan Alfon, who was employed by the chapter to adorn the cathedral with various subjects illustrative of the Romish doctrines.

It was about the middle of this century that the dominion of Spain became consolidated by the marriage of Ferdinand and Isabella, which revived the name and finally established the power of modern Spain, one of the most brilliant periods of Spanish history, when the whole force of the kingdom for the first time united in the chivalrous expulsion of the Arabians, and thus paved the way for the more tranquil cultivation of the arts of peace. Ferdinand was a zealous bigot in religion, a slave to priestcraft, and by thus early establishing the monstrous power of the Inquisition, laid the foundation of that gloomy style which to this day marks the character of Spanish art. Isabella, however, endowed with a more elevated soul and great intelligence, assembled round her men of distinguished talent and genius,

under whose directions she promoted both learning and the fine arts.

Although the art of painting had for some time been flourishing, according to revived principles, on the banks of the Tiber, of the Arno, and on the shores of Venice, up to this period it partook in Spain of that peculiar linear style which marked the first progress of Christian art throughout Europe, and which has been severally termed Gothic, Greek, and Byzantine : either of the latter I conceive to be the most applicable, since it took its rise in Byzantium, and was communicated from thence by the Greek ecclesiastics to other countries, in proportion as they diffused copies of the Scriptures, which were invariably illuminated with miniature illustrations. The first to abandon this stiff, unnatural style of art in Spain was Antonio del Rincon, who gave to his figures more roundness of form, more character and expression, with greater correctness of proportion. Though not known, he is supposed to have visited Italy, his style is so like Andrea del Castagno and Dominico Ghirlandajo. He was held in high estimation by Ferdinand and Isabella, as much for his amiable character as for his talent. They appointed him court painter, and honoured him with the order of St. Jago. Their portraits by him adorned the royal chapel of Toledo, and the archives of the cathedral record that he and Pedro Berruguette* were employed to paint subjects for the various

* Although the name of Pedro Berruguette is not mentioned by many historians, he was highly eminent in his time. His

altars. It is known, also, that Rincon painted for the nobles many pictures of great merit, which have been destroyed, from time to time, by fires in the buildings which contained them. His great *chef-d'œuvre* was over the grand altar of the church of Robledo da Chavela, which represented the assumption and other events of the life of the Virgin Mary, wherein the author is said to have exhibited a superior degree of intelligence and talent for that early period. He practised his art principally at Toledo and Seville, at the latter of which places he died in 1500. His son, together with many other artists, succeeded him at Toledo, which city assembled within its walls all the then competitors of both sculpture and painting. It may be considered the earliest seat of art in Spain, and acquired a certain degree of glory during this reign, although comparatively feeble efforts could then be made in the advancement of art, in consequence of the concluding wars against the Moors, and the cotemporaneous discovery of America, which now opened her rich treasures, and necessarily absorbed all the attention of every class of the Spanish people. The following, therefore, are the only names of artists that have been handed down to us as belonging to this early period: Roderigo Esteban, flourished 1290. Johannes Cesiles, flourished 1382. Gonzales Ferran, died 1399. Juan Alfon, flourished 1418. Le Maître Louis, flourished at Madrid, 1440.

manner was quite that of Perrugino, as proved by a picture at Avila, signed and dated by him in 1497. The cathedral archives of Toledo also record his painting all the cloisters there in 1495.

Antonio del Rincon, born 1446, died 1500. George Ingles, flourished 1450. De Correa, flourished 1456. N. Martel, flourished 1495. Pedro Berruguette, born 1445, died 1497. Alphonzo Sanchez, flourished 1498. Andrea Segura, flourished 1485. Inigo Comontes, born 1450, died 1530. Santos Cruz, flourished 1490. Garcia and Johannes Roderiges Barco, flourished 1470.

The sixteenth century presents a new era in the history of Spanish art, and opens, with the happiest auspices, under the reigns of Charles V. and Philip II.; for although Charles involved the nation in a succession of wars, and by his valour and example inspired his people with the love of arms, he notwithstanding loved, protected, and encouraged art. He introduced numerous foreign artists of distinction into the country, amongst them Titian and Antonio Moore; and his united dominion of Germany and the Netherlands first made German and Flemish art familiar in Spain, which will account for the style of Albert Durer we see, at that period, introduced by Ferdinand Gallegos of Salamanca, who, after studying the elements of art at Madrid, acquired Durer's manner so perfectly from several professors who came from Germany, that many of his works have been confounded with those of his prototype, and thus gave a tone to that peculiar style of Durer which, at that period, became prevalent throughout Northern Europe. Gallegos surpassed all his contemporaries, both in correctness of design as well as in the happy imitation of nature, and is supposed

to have studied under Pedro Berruguette. The masterpiece of Gallegos was the "Virgin and Child" he painted for the chapel of St. Clement in his native town. The person, however, who exercised at this early period the greatest influence over Spanish art, and who laid the foundation of that good taste which prevailed in Spain during this century, was Alonzo Berruguette, a Castilian, who visited all parts of Italy, became the *élève* of Michael Angelo and Bramante, and after perfecting himself in the great principles of art, he returned to his native country, equally distinguished in sculpture, painting, and architecture. To him is principally due the glory of introducing into Spain a correct taste for the arts; also, the new mode of oil-painting; and by his talents and industry in opposing the partisans of the early style, he succeeded in exciting a laudable rivalry amongst cotemporary artists to destroy the stiff, unnatural manner that then prevailed. He was honoured with the personal attachment of Charles V., who knighted him, and gave him the appointment of court painter; he was employed also by the bishops and chapters of Toledo, Salamanca, Madrid, Valladolid, and other places, to ornament their cathedrals either with the works of his pencil or his chisel. In consequence of his unmitigated industry, he died immensely rich in 1561. Nobleness and dignity characterised his figures, with correct design; but the anatomy rather too forced, the results of imitating his master's greatness of manner; high finish and good colouring, and the art of producing the effect of the nude under-drapery, distinguished

the style of this great artist; his small works on pannel, also, have great merits; they are painted in a beautiful, free, fluid style.

Juan de Viloldo flourished about the same period at Toledo.* At Toledo he painted part of the chapel Arabe there; and in 1547 a series of works in a new chapel erected at Madrid by the bishop of Placentia, namely, the "History of Adam," the "Death of Abel," and the "Life of Christ,"—in all of which he manifested a fecundity of imagination and a nobleness of design that savoured of the Italian school. His most distinguished scholar, Louis Carbajal, was patronised by Philip II., who employed him in painting the cloisters of the Escorial.

Animated by the example of Berruguette, Gaspard Becerra also went to Italy. He became the scholar of Michael Angelo, under whom he acquired great celebrity; and, after marrying in Rome, returned to Madrid in 1556, under Philip II., equally renowned for his genius in the arts of painting, sculpture, and architecture. The purity of his taste and his indisputable talents, united to a general intelligence, contributed greatly to the amelioration of art in this age. He was appointed both sculptor and painter to the king, and employed in the ornamenting of several palaces: his designs for their correctness are held in high estimation,

* Toledo at this period was quite the seat of art of sculptors as well as painters; the former particularly celebrated for their works in wood, beautiful specimens of which, by the famous Juan Riuz de Castenada, are still preserved.

and were always made (in imitation of the great masters of Italy) of the size of the intended work, and finished with great care, either in red or black chalk. Many of his best works, which adorned the apartments of the palace at Madrid, perished in the fire there in 1735. The Pardo, however, still preserves some of his pictures, which offer examples of that purity, correctness, and expression, for which he was famed: he successfully imitated the style of Daniel Volterra. To the extraordinary talents, industry, and good taste of Berruguette and Becerra the arts in Spain owe much of the perfection for which they were distinguished in this century; and what tended in the early part of it to rouse the ambitious spirit of artists was the great talent and skill displayed by Titian, who then resided at Madrid, and painted for Charles V., as well as for Philip, an immense number of celebrated pictures, and thus laid the foundation of the taste for Venetian colouring. He was in high favour with Charles, who also employed Antonio Moore, of Utrecht, and gave every encouragement possible to art: indeed, in the reign and under the protection of Charles it may be said that Seville first established its school, which, nurtured under the influence of a prosperous commerce with newly discovered America, rapidly produced that series of talented artists for which it afterwards became so celebrated. The moving spirit of that age was Louis Vargas, born in Seville in 1502, where he became the founder of its celebrated school. From infancy, almost, he evinced a talent for the art, and

commenced his career by painting Madonnas and Ecce Homos for America; but, early convinced of the unnatural character of the then prevailing Byzantine style, he emigrated to Italy, became scholar of Perin del Vaga, and, after studying Michael Angelo and Fra Bartolomeo, returned with the principles of Italian art to his native city, where he soon established a reputation superior to any before known there. He was a genius of extraordinary merit for the age and country; his correctness of design and *grandiose* dignity of his characters, together with the beauty of his contours, procured him the designation of the "Correct and noble Vargas;" and had he better understood the gradation of light and demi-tints, and a more easy flow of drapery, he would have eclipsed all his contemporaries of any country. The partiality of his countrymen has compared him to Rafael, which, however, only national enthusiasm can excuse. His acknowledged *chef-d'œuvre* is the "Crucifixion," at the church of Santa Maria la Blanca, which he painted on his return from Italy, in rivalry with Pedro Campagna, of whom he was jealous. The heads of the figures are very expressive and fine, the colouring good, and the drawing far more correct than that of his rival, who in this picture he certainly has far surpassed; but it is much to be lamented that the picture is so neglected and obscured by dirt, that the details are almost imperceptible. On each side of this are also two others by Vargas, "St. Francis shewing his Wounds," and "St. John the Evangelist." Numerous other works

of his pencil may be seen in almost all the ecclesiastical establishments of Seville, and particularly in the cathedral, his celebrated picture called "La Gamba," in consequence of the perfect beauty and natural appearance of the leg of Adam, which appears to be a living substance standing out of the canvass. He was a great bigot, and his subjects were all of the deepest religious tone. He died in his native town in 1568.

Louis Morales, from the beautiful finish and pious expression of his works, is known by the cognomen of "El Divino." He was born at Badajoz, in 1509, and learnt the elements of his art at Toledo. It is not known that he ever visited Italy; but the style of that country, which peculiarised him, he acquired from Pedro Campagna, the scholar of Rafael, who, at the instigation of Charles V., came to Seville, and painted his famous "Descent from the Cross." Morales was employed by Philip II., and he painted subjects for all the principal churches of Spain: he was not happy in composition, hence confined himself to simple subjects, such as Christs, Virgins, Magdalens, Ecce Homos, and the like, which he almost invariably painted on wood. His first style was hard and dry, which he afterwards changed for a more masterly treatment, resembling Luini or Rafael's second manner, remarkable for extremely delicate handling and high finish, with a curious prolixity in the execution of accessories. He possessed a profound knowledge of the nude as well as correct design, and was skilful in expressing a depth of feeling and passion suited to his

subject. He retired, needy and infirm, to his native town, where he died in the year 1586, leaving several talented scholars, amongst them Johannes Labrador, who possessed extraordinary talent for the representation of fruits and flowers. He painted the celebrated "Madonna dei Dolori," given by Philip II. to the Gerolomini.

Vincente Johannes, one of the luminaries of Spanish art, was born at Fuente de la Higuera, in 1523. He early visited Rome, where he closely studied the antique, as well as the various styles of modern Italian painters; but was the only Spaniard who made Rafael his exclusive model. On his return from Italy, he established himself in Valencia, where he became the Coryphæus and founder of its celebrated school. Like the Italian masters, he made his house a perfect academy for the instruction of all those of his scholars who were inspired with a love of art, and thus diffused a taste and style that ever after marked the much celebrated school of Valencia. His admiration of the works of Rafael gave to him the Roman colouring, and that vigorous as well as suitable expression, which he always imparted to his various personages: his heads of Christ possess a mild characteristic sweetness rarely seen. He was of a pious disposition, and, like Vargas, always prepared himself for the execution of any great sacred picture by taking the sacrament. The attributes of his style are a somewhat vigorous pencil, with correctness of design, a knowledge of anatomy, and the art of foreshortening; breadth of manner in his drapery, and a general grandeur and

nobleness of character in his figures, with a softness of touch and richness of colouring quite Italian. He also finished with peculiar care the hair and beards; all his works afford strong evidence of his having visited Italy, and particularly those of the "Conception," the "Baptism in Jordan," the "Last Supper," his "St. Thomas of Villanueva," and his "Life of St. Stephen," in eight pictures on wood. But he is nowhere seen to greater advantage than in the Royal Gallery of Madrid, where there are upwards of twenty of his works; besides those illustrative of the life of St. Stephen, are his celebrated "Christ crowned with Thorns," "Christ bearing the Cross," the "Martyrdom of Agnes," and the "Last Supper," which was in the Louvre. He died at Boccairente, shortly after he finished the grand altar-piece of the cathedral there, in 1579. Nicholas Borrás, a worthy monk of Gandia, near Valencia, closely followed Johannes, and painted the whole of his monastery after his manner.

The next illustrious genius of this age is Juan Fernandez de Navarrete, distinguished by the appellation of "El Mudo," he having by some disease lost his hearing at the age of three years, and consequently became dumb. He was born of noble parents, at Logroño, in 1526, and early manifested a talent for painting, by copying in charcoal every object that struck his fancy. He acquired his first principles of art from a monk of a convent near Logroño; who, observing his promising genius, induced his parents to send him to Italy, where he seized with avidity every opportunity of visiting all

the beauties of art in Rome, Naples, Florence, Venice, and Milan. He worked under Titian, as well as other celebrated masters of the day, and became intimately allied to Peregrino Tibaldi. Philip II., hearing of the reputation he was acquiring in Italy, sent for him in 1568 to ornament the Escorial, and soon after appointed him king's painter. From that period to his death in 1579, his works were of a superior cast; previously, they were all embellished with a profusion of accessories, according to the habits and taste of the Spanish school; but, recollecting it was not the manner of the great painters of Italy, he adopted a more elevated and more energetic style, giving greater boldness and relief to his works, and following his master in the *chiaro oscuro* effects and more decided tints, and the tone of Correggio in the brilliant and delicate shades.

In 1576 the king paid him 508 golden ducats for his "Angels appearing to Abraham," and his "Nativity" procured him universal admiration for the magical effect produced by the ingenious display of light which emanated from three different sources—that of the infant Jesus, a glory of angels, and a torch held by Joseph, managed with the most masterly skill; the shepherds in that picture were in such high perfection that they called forth the exclamation from his friend Peregrino Tibaldi, "*O gli belli pastori!*" by which appellation the work was afterwards distinguished. His "Martyrdom of St. James," and the eight pictures of the apostles and the evangelists, painted just before his death,

rank amongst his finest *chefs-d'œuvre*. His mother, who was a beautiful woman, was frequently made the model for his virgins, and he introduced the portrait of his father in the character of a saint or apostle. He was celebrated alike for his design as well as expression, and in composition and colouring was equalled by none of his cotemporary countrymen; the rich, warm tone of colouring he acquired from his master justly procured him the cognomen of the "Spanish Titian." Very few of his works are to be seen in Madrid, the principal one is the "Baptism of our Saviour" in the Museum.

Paolo Céspedes, born at Cordova in 1536, may be considered also amongst the talented artists of the sixteenth century. He was in Spain what Vinci was in Italy—painter, poet, sculptor, architect, and man of letters; after his collegiate education he visited Italy and studied under Federico Zuchero all the great masters, but designing principally after the works of Michael Angelo and Rafael; his colouring and style were those of Correggio and Julio Romano, whom he closely followed: though correct in design, with good expression, his forms were frequently heavy and coarse: he was learned in philosophy and general literature, and deeply versed in Oriental languages, and a celebrated antiquarian. On a visit to Seville, where, as canon of Cordova, he usually spent his holydays, he painted a "Last Supper" full of the ideal of the art; it is his greatest work, and considered a classical *capo d'opere* of Spain. He certainly was one of the most erudite of the Spanish painters, as well

as one of her best early colorists ; to him, as Pacheco justly says, Andalusia is indebted for her first knowledge, or rather early practice, of the *chiaro oscuro*. Grandiosity, with a breadth and freedom of manner, marked his design ; correct anatomy, with boldness and skill in the art of foreshortening ; brilliant colour, truth of expression, with great talent in composition, were amongst his shining qualities. His best scholar, Zambrano, settled at Seville, where he attained high reputation and left many excellent works.

Alonzo Sanchez Coello, born at Benifairo, in Valencia, about 1516, after learning the elements in his native city, went early to Italy to study the art, and on his return in 1541, settled at Madrid, where he painted for the palaces and principal churches ; many of his best works, however, were lost in the fires of the Pardo and Madrid palace : he was an imitator of Titian's style, and shone particularly in portraits or single figures, such as Christs, virgins, saints, &c., to which he gave great finish ; the armour and draperies which he frequently introduced in his portraits, with their rich lace and ornaments, very closely approached those of his prototype, and were afterwards thought worthy of imitation by the great Velasquez. He died at Madrid in 1590. His portraits of Charles and Isabella, children of Philip II., in the Madrid gallery, are good specimens of his style.

In reviewing the progress of art during the two last reigns, it is impossible not to feel convinced of the fallacy of those impressions with respect to Spanish

art which have so long prevailed, not only in this country, but throughout France, viz. that Spain, as one of our writers states, has produced no regular school of painting, that no men of eminent genius were distinguished in the art, excepting the solitary names of Velasquez and Murillo, who alone have been familiar to the English ear, until within a very recent period. We have seen, however, that not only was it considerably encouraged, but that it has thriven and flourished under the peculiar patronage of the church, of royalty, and the nobility. Charles V., who loved the art, was most sedulous in procuring foreign, and more particularly Italian, artists to visit Spain. Philip II. also, enthusiastically followed his example, particularly as he was himself an artist of no mean powers; for Butron, Pacheco, and Palomino, assure us that his architectural plans, and the judgment he shewed in selecting artists for the building and ornamenting the celebrated monastery of St. Laurence (the Escorial), strongly proved his taste and intelligence, and that he possessed great skill in colouring and design, as shewn in a picture by him of "St. Joseph contemplating Jesus," which he painted for his own oratory of St. Laurence.

During the reigns of those two sovereigns it may be justly said the golden age of painting in Spain was established; under their immediate protection we see Titian, Antonio Moore, Pedro Campagna, Torregiano, Peregrino Tibaldi, and many others, diffusing their principles and exciting emulation by the numerous works they left in various parts of Spain. Titian remained three years at the court of

Charles, who was quite enamoured with the blandishments of his pencil ; and it is to that long residence and the many excellent *chefs-d'œuvre* of his genius he left behind that we may attribute the origin of the deep rich tones that characterise the Spanish colouring, and the remarkable preference Spanish artists have ever since manifested in favour of the Venetian school. Independent of this, I have shewn that all the native men of genius passed from Spain to the various parts of Italy to learn the art, and on their return to plant the seeds of a purer style, which, aided by the favourable events of the times, proved eminently successful ; for Spain at that period commanded the seas, held dominion over a portion of Italy, and, under Philip, had conquered Holland and Flanders, which thus opened a channel for the influx of northern as well as Italian art ; and the prosperous connexion with the newly discovered Americas diffused that wealth which is so essential to the growth and encouragement of the fine arts. No sooner did the hierarchy possess the means than they sought all the best talent to adorn the numerous splendid churches and monasteries that rose up during that period, not only in the mother country but in the new colonies, whither works of art were largely exported, and thus gave constant employment to the rising genius of the day.

Spanish artists are always, and not without apparent reason, reproached for the gloominess of their subjects, and for not varying their compositions, like the Italians, with those beautiful episodes from

Grecian mythology, with works of fiction, or the records of civil history ; but, on examination, we shall find ample apology for the exclusive style to which their pencils were directed, for they were reared under the dominion of the church, nursed in the lap of superstition, and controlled by a tyrannical priesthood. Several circumstances contributed to this state of things : in the first place, the early wars of Spain against the infidel Moors first planted a feeling of religious enthusiasm in the nation ; their cause, under the excitement of the priests, became the cause of heaven ; every man became a soldier of the cross, struggling, not only for the liberty of his country, but for the cause of Christendom. Hence the national character became exalted by religious fervour, which soon grew into a fierce fanaticism and produced that solicitude for the purity of the faith which has ever been the peculiar boast of the Spaniard, as well as that deep tinge of superstition which continues to the present day to distinguish them above all other nations of civilised Europe. Ferdinand and Isabella confirmed these feelings by their injudicious establishment of the Inquisition. Charles V., also, became a bigot, and Philip II. by his fanaticism immersed the whole of Spain in the most melancholy superstition, the natural result of which was that ecclesiastical influence guided the policy of the cabinet, whilst priests had the exclusive charge and education of youth, consequently directed the minds and tastes of the nation by such principles as were best suited to the selfish purposes of a grasping, ambitious hierarchy ; by their moral

influence, too, the wealth of the American colonies, which in the sixteenth century began to flow so copiously into Spanish ports, rapidly found its way into the monastic institutions, which in time (according to accurate and most impartial calculations) became possessed of nearly two-thirds of the cultivated soil of Spain. Hence the prodigious influence they acquired over the nation, and the origin of that superstitious bigotry which ever since has held the country in such disgraceful thralldom. Hence, too, their influence over the arts and the taste that has so peculiarly marked the character of the Spanish school of painting; for as artists naturally look to wealth and power for support, so were they necessitated in Spain to appeal for patronage to ecclesiastics and monks, in whom alone was centered the dominion of the nation as well as the largest portion of its riches. Nor were such support and encouragement wanting. The Church, as in Italy, saw in painting a new agency raised up to spread its power; an instrument whereby to extend its peculiar tenets and doctrines, and to perpetuate the belief of those invented miracles and legends of the Church of Rome, which have ever proved so fatal to the exercise of reason, and so efficacious in appalling the minds of the ignorant; consequently, whenever artists were called upon to adorn churches, or to paint the cloisters, walls, or corridors of monasteries, a theology according to the principles and dictates of some superintending churchman was imposed on them, which they were rigorously constrained to follow. The priests, in fact, discouraged what-

ever subjects tended to make the pleasures of the world appear inviting, or what was in any way likely to counteract the principles of those who hoped to keep man in subjection by exciting his religious apprehensions. They, therefore, selected subjects of terror, miraculous visitations, dreams, and visions, through which they represented the will of Heaven to be mysteriously revealed. Thus, then, was the genius of artists fettered, and hence the endless repetition of miracles, martyrdoms, tortures, conceptions, *Ecce Homos*, *Madonnas*, and *Magdalens*, that every where abound. Even the private works of artists were subject to the surveillance and control of the Inquisition, a visitor from which periodically inspected them and condemned every thing to destruction that bordered on heresy, or indecency,* or whatever had a tendency to diminish a reverence for Romish faith, or submission to the government, which they alike controlled.

From what has been just said we may fairly consider the churches, as in Italy, were the great cradles of Spanish art, the first great arena in which the talents of the painter and the sculptor were employed; particularly those of Toledo, Salamanca, Cordova, Cuenza, Segovia, Seville, and Valencia. Toledo took the lead, being the residence of the Castilian kings and the earliest as well as the most important see of the Peninsula. The archbishop

* This will account for that remarkable absence in the Spanish school of all those indelicate nudities and amatory subjects which were practised by the Italian and Flemish painters.

was primate of Spain, and always esteemed the greatest dignitary in Christendom. His revenues at the close of the fifteenth century (when Toledo was most prosperous and could number 200,000 inhabitants) exceeded 80,000 ducats, whilst those of his subordinate church beneficiaries swelled to the enormous amount of 180,000; indeed the power and influence of the ecclesiastics of Toledo are universally acknowledged, and may be traced as far back as the Visigoths, when they controlled the affairs of the state in the great national councils. In imitation of the Romish hierarchy, they employed the fine arts to attach greater importance to their faith; consequently, devoted a portion of their wealth in embellishing their churches, and especially the cathedral, with a splendid display of statuary and paintings suited to the illustration of Papistical doctrine: for which purpose they at a very early period invited over foreign artists, who thus sowed the seeds of Castilian taste and laid the foundation of the earliest school of painting in the Peninsula now known by the distinctive appellation of the school of Castile, which, of course, includes that of the capital, where the sovereigns, having in all ages been its greatest patrons, assembled round them a knot of artists to decorate the royal palaces as well as churches, wherein the greatest competition of genius has been displayed in order to gain the royal favour. Toledo is a most renowned seat of early Spanish art and ancient grandeur, and its cathedral still boasts the possession of inestimable treasures; indeed the works of some of the best masters of the school

of Castile are now only to be found there. The earliest notice we can find of her painters is the one already mentioned of Roderigo Esteban, who was employed in 1291 and 1292 by King Sancho the Brave to paint the bishop's palace; the next is Juan Alfon, who was born in Toledo, and painted in 1418 many subjects in the cathedral, remnants of which I believe are still in existence. Then follow Antonio del Rincon, the great portrait-painter of Ferdinand and Isabella; Juan Borgogna, Alphonso Sanchez, Pedro Berruguette, Alvar Perez di Viloldo, Francisco Amberes, Iago Lopez, Louis de Medina, and Francisco Corrales, all of whom were employed by the chapter of Toledo to paint and embellish the cathedral between the years 1480 and 1510. In 1495 Borgogna painted the famous Sala Capitular, and in 1500 he ornamented the Mozarebe chapel with the famous "Capture of Oran," which is so generally attributed to Pedro Berruguette.

It may be observed that the stiff, dry Byzantine style of painting prevailed from the earliest introduction of the art down to the close of the fifteenth century, when Ferdinand del Rincon was the first to abandon it by giving greater relief and roundness to his forms, and also a more due proportion and appropriateness of character to his figures; subsequently the reign of Charles V. gave rise to a series of changes and improvements amongst the Castilian artists, which led to the honourable distinction the arts ultimately acquired in the Peninsula. The first change was caused by the great

influx of Flemings who followed Charles to the Spanish court, and introduced a number of German artists as well as pictures, particularly those of Albert Durer, whose manner at that period was the object of imitation throughout northern Europe. From these Germans and the pictures they imported, Ferdinand Gallegos so perfectly acquired the exquisite finish and detail of Durer, that by his practice of it, which was also followed up by his successors, Louis Velasco and Juan di Toledo, it became the distinctive manner of the Castilian school at the commencement of the sixteenth century. The great and most important change, however, was that from the hard liny German to that of the Italian manner introduced by the celebrated Alonzo Berruguette of Toledo (the great founder of the modern style in the school of Castile), who, after travelling through Italy, studying under the master-spirits of Michael Angelo and Bramante, and visiting all the treasures of painting and sculpture the country was celebrated for, returned to Toledo, where he diffused the improved principles of art he had acquired; and, notwithstanding the obstinacy shewn by the partisans of the early school, he succeeded in fully establishing before his death the modern style of painting with a correctness of taste, Italian colouring and design, previously unknown in Toledo. He was ably assisted by his cotemporaries, Hernando Yanez and Juan Viloldo (the son of Perez), the latter of whom I have already noticed, and may be ranked amongst the best artists of the early school of Castile. Charles V. contributed greatly to dis-

seminate the principles of Italian colouring and design amongst the artists of Toledo and Madrid by inviting Titian to his court. That great artist resided some time with the emperor, and painted for him an immense number of pictures, which had a remarkable influence over this school and laid the foundation of a taste for Venetian colouring which has ever since so characterised the manner of all the Spanish painters. About the middle of the sixteenth century the school of Castile began to develop a great increase of genius, which received an additional impulse by the accession of Philip II., who, being a lover of art, gave to it his warmest patronage. He transferred the seat of government from Toledo to the new capital of Madrid, where he erected on a splendid scale a variety of churches and palaces, and particularly the much-famed one in the neighbourhood called the Escorial, all of which afforded a wide field for the competition of artists who were employed to embellish their walls. He every where selected the greatest talent, and invited over many foreigners, especially from Italy, to aid in the cause. Amongst the natives of this school who distinguished themselves the latter half of the century were Gaspard Becerra, Navarette el Mudo, Morales el Divino, Francesco Lopez, Sanchez Coello, Louis Velasco, and Louis Carbajal, all of whom, with the exception of Morales and Carbajal, had visited Italy and improved themselves under the auspices of some master or other of the great schools. Theotocopuli (called "El Greco"), also resided at this period at Toledo, and seems to

have exercised more influence in the school of Castile than any other artist of his day. He was a Greek by birth, but visited the various seats of art in Italy, and had acquired the Venetian colouring with the design and manner of the Florentines; his cotemporaries imitated him, and his successors all more or less borrowed from his best works. It will not be surprising, therefore, that the style of this school at the close of the sixteenth century should border closely on that of the Italians; their works exhibit perfect correctness of design and delicate handling with the rich *impasto* of Venice, but they were deficient both in grace and expression.

The seventeenth century, however, raised the school of Castile to its highest glory during the reigns of Philip III. and Philip IV.; both these sovereigns were amateurs as well as artists, and gave all the encouragement in their power both to foreign and native painters, whom they kept constantly employed in decorating their numerous palaces: independent of which they made large collections of the best works of all the great masters of Italy, the study of which caused a visible advance in the progress of art amongst the Castilians. They now acquired greater boldness and breadth of manner, more grace and a better expression in their figures, with the Venetian mode of colouring and improved *chiaro oscuro* effects. In imitation of Borgogna's "Battle of Oran" they introduced a taste for battle-pieces, and illustrated the history of the Spanish conquests over the Moors by many very excellent pictures which are still in existence. Landscape

was also now practised by the Castilians with great success, and the capital became crowded with young artists, who came from all parts of Spain to improve themselves in their profession.

Amongst the most distinguished masters of this school in the first half of the seventeenth century were Eugene Caxes, Louis Tristan, Francisco Colantes, Juan Haro, Vincent Carducho, Pedro Cuevas, headed by the celebrated Velasquez, who was the moving spirit of his age, and became the great leader of the school of Castile. His prototypes were Nature, Titian, Rubens, and Vandyke, whose excellences will be found blended in all his works. All now sought to imitate him; he became the centre of a system, the natural result of which was the character that finally distinguished the Castilian style, namely, a mixture of the Flemish and Venetian manner. The immediate followers of Velasquez, who by their genius aided in supporting the credit of Castile, were Careño di Miranda, Mazo Martinez, Claudio Coello, Francesco Rizi, Juan Toledo ("El Capitan" *), Antonio Pereda, Felix Castello, Juan Cabezallero, after whom the school rapidly declined, notwithstanding the Academy of Fernando which Philip V. established in the vain hope of reviving the departing rays of genius.

With the advancing prosperity of Spain, two other distinct schools gradually rose up, which also became great nurseries of genius, and produced

* Toledo, El Capitan (born in 1611, died 1645), studied in Italy under Cerquozzi, was an artist of great merit, and particularly distinguished himself in battle and marine pieces.

some of the brightest luminaries that subsequently adorned the Spanish school, I mean those of Valencia and Seville. The first may be said to have originated in the conquest of Naples in the middle of the fifteenth century, when Valencia was made the port of communication with the newly acquired dominions, and by its active industry and commercial enterprise soon became a prosperous place, remarkable for a higher degree of enlightenment than the nation at large was at that period celebrated for. It was the first to introduce the art of printing into Spain, as I have before observed, and the Valencians have ever since distinguished themselves by their superior intelligence and love of letters, as well as of the fine arts. Being opposite and contiguous to the classic shores of Italy, it was locally favourable to the cultivation of Italian art, and was, consequently, the first to receive from them the light of the modern style. The public archives state that as early as 1506 two Italians, Paolo Aregio and Francesco Neapoli, were sent for to paint the great doors of the custodia in the cathedral of Valencia, and may be considered the founders of the Valencian school. Their handling was in the style of Leonardo Vinci and Lippi, much of whose manner is visible in the said work. The only native artist cotemporary with them, that I am acquainted with, was Nicholas Falco, who painted in the stiff, vapid manner peculiar to those days, and partaking of the styles of the Byzantine and early Florentine schools. It is, nevertheless, ascertained that artists became numerous in Valencia in the early part of the sixteenth

century, and rapidly increased with the prosperity of the city; but we cannot learn that they were headed by any directing genius until the arrival from Italy of Vincente Johannes, who, having been reared amidst the luxuries of Roman art, brought with him the excellences of Perugino, Rafael, and Michael Angelo, and became the Coryphæus of the Valencian school. His studio was a general resort for all the young artists of the day, whom he inspired with a taste for correctness of design, colouring, and composition, and gave a tone to their style which was long remarkable for its purity. He was immediately succeeded by Borrás, the monk who closely imitated him, and at later periods by Pedro Orrente, Francisco Ribalta, Joseph Ribera (Spagnualetto), and Espinosa, all of whom had visited Italy and variously grafted in their styles the characteristics of its different masters. Venetian colouring, however, with its deep warm tones, exclusively attracted their notice, and became, consequently, the prevailing distinction of the Valencians. The above were followed by Esteban March, Mateo Gilarte, Antonio Viladomat, Louis Sotomayor, Vincent Victoria, Augustin, Gazull, and others, who, until a late period, sustained the honour and reputation of the Valencian school. In the year 1654, the Valencians, seeing the melancholy decline of talent, established an academy like the one at Madrid, and gave high rewards for the encouragement of scholars; but the star of their school had set, and mannerism and a corrupt taste preceded the total downfall of the art in the eighteenth century. The style that distin-

guishes the Valencian school partakes of that of the Italians, whom they exclusively made their guide; hence, in their warm tints and deep *impasto* of Venice, in their Roman expression and composition, with the design of Florence, we frequently detect the various types of their peculiar manner. They were particularly partial to the Bassanos, much of whose manner may be discovered in their works.

That of Seville, the greatest school and seat of art in Spain, called also the Andalusian school (hence embraces the masters of Cordova and Granada), rose up under the influence of that commercial opulence for which the city had so long been celebrated, and produced more illustrious artists than any other part of the Peninsula. There, as in every other part of the world, commercial prosperity proved favourable to the arts. Zúñega (*Ann. de Seviglia*) tells us, Seville, in the middle of the fifteenth century, was the great protectress and emporium of art and commerce—the Florence of Spain, filled with an active population employed in various mechanical arts; that its domestic fabrics and natural products supplied a trade with France, Flanders, Italy, and England, which rendered its condition more flourishing than at any period since the Conquest. He observes that it especially became the resort of the merchants of Flanders, in consequence of a more intimate intercourse that had been opened with that country by the marriage of the daughter of Ferdinand and Isabella with the Flemish Archduke Philip, and this, in addition to

the great increase of trade in the following century with the newly discovered Americas, which it for many years monopolised,* gave it an unrivalled position in Spain. For a long time it continued exclusively to receive from thence the immense riches that were imported in her galleons, converting her precious metals into wrought vessels, and furnishing her fleets with all the necessary articles for exportation, amongst them paintings to an immense extent to adorn the numerous monasteries, churches, and private chapels that rapidly rose up in the colonies of the western world: indeed, so great became the traffic in that particular article, that at all the periodical fairs of Seville an incalculable number of pictures were disposed of for exportation by all the young artists of the day, who adopted these means of obtaining bread, as well as of acquiring notoriety. The long uninterrupted commercial communication with Flanders gives every probability to the conjecture, that Sevillian art drew its origin from that source,—a taste for which first developed itself at the commencement of the fifteenth century, and subsequently kept pace with her maritime genius and resources; hence we find numerous traces in the archives of the city of Flemish artists being employed at that early period to adorn her churches, and more particularly her cathedral, that pride of Andalusian fanes, which was erected from 1450 to 1507, and has ever since been the most

* By a royal decree the colonial trade was confined to the single port of Seville, which made it the great western mart of the Peninsula.

magnificent and conspicuous of her public edifices, rendered also proverbially rich and beautiful, not only by the splendour of its architecture, but by the treasures of sculpture and painting it has always possessed. Besides Arnau, the Fleming, who painted in 1525 its eighty beautiful windows, we find at a later period the name of Jerome Bos, of Bois le Duc, who was employed there by the chapter about the middle of the century ; and Pedrus, a German, who painted at Cordova, 1475 ; which, with the numerous extant works in Seville of the early Byzantine style of Flemish art, with their gold grounds, afford strong presumptive evidence that a school of painting was thus early established by the Flemish artists ; in corroboration of which may be mentioned the names of Pedro Sanchez and Sanchez de Castro, who are the first native artists that are known, and are mentioned as having been occupied from 1450 to 1460 in painting the cathedral ; after whom follows the regular list of the school at Seville that has been handed down to us by the Spanish writers, beginning with Juan Nunez, who flourished in 1500 : Bartelimi de Mesa, in 1511 ; Alexis Hernandez and Andrè Leon, in 1515 ; Andrè de Mexia and Jago de Barrera, in 1522 ; and Fernandez de Guadalupe, in 1527. They all painted in the stiff Byzantine style, without expression or design ; and the earliest effort at a change was by Julio Alexandre, who about this time returned from Italy ; and, having studied under Giovanni da Udine, brought with him a somewhat improved manner, which by his practice he endeavoured to diffuse until his death in 1530.

The Byzantine style, nevertheless, still continued to predominate; and it was not until the arrival of Louis Vargas that the modern principles of art may be said to have been decidedly established in Seville. That great genius, as I have already observed, impressed with the unnatural style of representing life adopted by all his brother artists, fled to Italy, from whence, after closely studying the works of the great masters of Venice, Lombardy, and Rome, he returned to his native city, and laid the foundation of the perfection to which Seville afterwards rose in that department of art. It was in the time of Louis Vargas that the illustrious Flemish painter Pietro Campagna was invited to Seville by Charles V. He had been twenty years in Italy, where he had greatly distinguished himself by his superior skill; consequently, gave powerful aid to Vargas in establishing the principles of Italian art. His "Descent from the Cross," now in the cathedral of Seville, is a valuable memorial of his visit to that school, and long served as a stimulus to the ambition of rising artists who succeeded him. What materially tended to improve the style of the Seville artists was the fashion that existed at that period of ornamenting the interior walls of dwelling-houses with tapestry, made of a species of serge largely manufactured at Seville, and on which it was customary to paint in distemper either arabesques, landscapes, or religious subjects, which were exported in immense quantities to the Americas. Like modern scene-painting, it gave a facility of handling, a vigorous touch, and a greater breadth of manner, qualities

that ever after distinguished the Andalusian school Vargas was followed by Arfian, Pereyra, Vasquez, the rich Roellas, Pedro Moya, the Polancas, and Castello, who all contributed by their varied talents to the improvement of art and to prepare for the new and more finished school that immediately followed. Roellas, with his intelligent mind and versatile genius, on his return from Venice exercised a powerful influence in propagating the principles of the Italians. With the magic lights of Vinci and Giorgione and the soft harmonies of Titian, he had imbibed ideas from the graces of Correggio and the school of the Electics, all of which he sedulously sought to impart to the young artists around him. Pedro Moya, also, about the same period introduced the charms of Vandyke's style, and created quite a revolution amongst his cotemporaries; hence the forward movement that was made in the Seville school at the commencement of the seventeenth century, and which led to the perfection that was attained under Alonzo Cano, Zurbaran, Iriarte, and Murillo, the last of whom not only became the great leader of Andalusian art, but the prince of Spanish painters. Under these masters Seville attained its greatest reputation, and has left us memorials to confirm its fame as the greatest school of art in Spain. It gave to the great Velasquez the rudiments of art, and not only has the merit of originating but bringing to perfection more genius and producing more illustrious artists than any other town in the nation. The style of the Sevillians differs materially from that of either Castile or Valencia; it is more

essentially national, more truly Spanish in its character, yet withal possesses qualities that have evidently been derived from the Italian as well as Flemish painters. The works of the early masters afford evidence of a leaning towards the former, whilst those of more recent artists betray an inclination to Flemish taste, which is traceable to the enthusiasm with which Moya imitated Vandyke, and at the same time inspired his friend Murillo. The Seville school is further distinguished by its perfect fidelity to nature, and is also remarkable for the greater attention that was devoted to the acquirement of beautiful colouring than to composition or correctness of design, which accounts for the frequency with which their best masters have violated the most essential rules of art. In some of their most finished works, where not only extreme delicacy of handling fascinates, but where the charms of colour and all the magic effects of light attract, may be detected a series of false drawing, vulgar forms, and insipid expression, that totally deteriorates the value of the *ensemble*. In the year 1660, Murillo assisted in establishing an academy in Seville for the improvement of art. He gave lectures there on the study of the model, and taught the proportions and anatomy of the human form; but it endured the fate of all others, and, after its founder's death, only existed to witness the rapid decay of those principles it was especially intended to diffuse.

The transition from the sixteenth to the seventeenth century was, without doubt, the most brilliant epoch of Spanish art. Philip II. and the Escorial

had established the general taste for the arts, and a rivalry both in sculpture and painting produced a general improvement in talent. The leading masters of the nation now abandoned that timidity which hitherto was distinguishable in their works, and substituted for it a bold, vigorous style and a breadth of manner that resulted from the study of Italian paintings, with which the capital already abounded under Philip III. They adopted, also, that more unctuous colouring which afterwards so distinguished the Spanish school, but began to deviate in some measure from the principles of antique design which had hitherto influenced the schools of Vargas, Johannes, and Berruguette, and seemed already to announce the approaching decline of the art; the most distinguished of the period are Orrente, Ribalta, father and son, Roellas, Caxes, Pacheco, and Herrera.

Pedro Orrente, a native of Montealegre in Murcia, was born about 1560; it is presumed, from all that can be gathered in the Spanish annals, that he learned the art in Toledo, and became a scholar of Greco, who, though a Greek, was an *élève* of Pellegrini, and acquired the style of Venice in the early part of the seventeenth century; however, I cannot help thinking that Orrente must himself have visited Venice, so much does his style resemble that of the Bassanos, and his colouring in general that of the Venetian school; and what confirms me in such impression is, that his "Marriage of Cana" in the Louvre in the manner of treatment and colour so nearly approaches that of Paul Veronese. Like the

Bassanos he was remarkably correct in the representation of animals, and frequently selected sacred subjects from the history of the patriarchs, in order to introduce them as well as landscapes, which he was fond of; he painted magnificent skies, with vast masses of clouds, and gleams of light in the horizon, and perfectly understood the principles of *chiaro oscuro* and all its resources; there is a great deal of novelty in his manner, with an invention full of caprice. His principal object was effect; consequently his works are without finish, though always true to the rules of design. He was extremely fond of travelling, and painted for many of the principal towns of Spain, where his works are held in high esteem, and considered an honour to the Spanish school. He passed the last years of his life in Castile, and died at Toledo in 1644; leaving two talented scholars, Pablo Pontons and Esteban March, who settled in Valencia. His "Christ between the Two Thieves," and "Christ appearing to Magdalen after the Resurrection," with two or three pastoral subjects in Bassano's style, are his best in the Madrid Museum.

Francesco Ribalta, another great master of the Valencian school, was born in 1551 at Castillon de la Plana. At an early period he learned the principles of painting at Valencia, where he formed an attachment with the daughter of his master, but who, however, refused to give her in marriage, on the plea of insufficiency of talent; he, consequently, went to Italy for four years, where he diligently applied himself to the art, and studied Rafael, the

Caracci, and Sebastian del Piombo so effectually, that he returned an accomplished artist, and obtained the hand of his mistress.* His design was correct, scientific, and grandiose; his composition good, and he gave considerable dignity to his figures, and had a perfect knowledge of the nude, with an unctuous, impasto style of colouring, which, though often rough, is generally very beautifully worked. He was the first master of Ribera, and a very industrious artist, having painted an immense number of pictures before he died in 1628.

His son, Johannes, who was his scholar, even surpassed him in genius, and at the age of eighteen painted a magnificent Calvary, which, for composition, general treatment, colouring, and invention, was wonderful; he was an excellent portrait-painter, and would have proved a first-rate genius had not death carried him off shortly after his father at the age of thirty. He, nevertheless, left many works to prove the value of his talents.

Juan de las Roellas was born of noble parents, at Seville, in the year 1560, but it is not recorded from whom he learned the elements of his art; he perfected himself, however, by visiting Italy, where he particularly devoted himself to Venetian colouring and the style of Titian, to which his manner

* It is said, that on Ribalta's return to his master's house, he found a sketch on the easel, which he forthwith finished in the absence of his master, who, on seeing it, exclaimed to his daughter, "I would willingly give you to the man who has so skilfully executed that, but not to the miserable Ribalta you are always thinking of."

very nearly approaches. At Rome he studied the antique, consequently was one of the best skilled in the rules of composition and design amongst the Andalusian painters. He was the first, also, who brought to the shores of the Bætis the school of the Caracci, and may be ranked amongst the best and ablest artists of the Peninsula. In addition to an exquisite grace and sweetness, he gave great force and fire of expression to his figures; his attitudes were all natural, and he imitated nature with majesty, giving a life and warmth of colour altogether in the Venetian manner. In the contrasts, however, of light and shade, this master is surpassed by several of the Spanish painters, nor was he so forcible a colorist as many of them. He painted an immense number of works for the court, for his native town, for Madrid, for Olivares, where he was canon, and for Cordova: but his grand masterpieces are "The Death of St. Isidore," which he executed for the parish of that name in Seville; "The Martyrdom of St. Peter," in the museum at Seville; "St. Hermanegilde at the Hospital of Heredas;" "St. Iago riding over and slaying the Moors;" "Moses striking the Rock," at the museum of Madrid; and the "Battle of Clovis;" all of which are remarkable for

* "The Death of St. Isidore" is sixteen feet high, and contains more than twenty figures the size of life: it is a remarkably fine specimen of the master: the saint is represented kneeling, in which position he is reputed to have died: in the heavens are the Saviour and the Virgin Mary in a glory: angels below are singing and playing on instruments, with a group of old men surrounding the dying saint, replete with bold execution and masterly expression.

grandeur of conception and harmony of colouring, for the beautiful grouping of the numerous characters that are introduced, and the expression of the various sentiments that influence them. In the battle-piece the confusion and horror of the vanquished are in beautiful contrast with the calm dignity and proud consciousness of superiority of the conquerors. Being educated for the church, Roellas was a man of enlightened mind, highly skilled in mathematics, and possessed a perfect knowledge of perspective as well as anatomy. He was strictly moral and well conducted in private life, greatly esteemed by the court, and after his death in 1625 left a reputation deservedly great amongst his countrymen and all connoisseurs, as an artist of no mean talent. He can only be known at Seville. Zurbaran was his best scholar.

Eugene Caxes, though scarcely known out of Spain, was one of its best professors at this period; he was born at Madrid in 1577, and brought up in the art by his father, who had been in Italy. When Philip III. came to the throne in 1598, he took him under his patronage, and considered him as one of the best artists in the capital; Philip had himself a great passion for the art, which he practised in his leisure moments with considerable success, as mentioned by Patrice Caxes the father, in his translation of Vignola, and a short treatise on painting. In 1612, Philip appointed Eugene court painter, and employed him in ornamenting the palace of the Pardo and the Alcazar; his "Judgment of Solomon," in the former, and the "Feats of Agamemnon," in

the latter, were considered of the highest merit at that period, and produced him a proportioned reward. But decidedly his best and most finished production is "The Relieving of the Siege of Cadiz," in the attack under Essex; Don Fernando Giron, the commander, who is lame, is seated in a chair giving orders to his chief officers, with a fine view of the bay and the enemies' fleet; the costume is in admirable keeping, the heads magnificent, and the grave expression peculiar to the Spanish character is perfect. He was employed by the chapters of several cathedrals to ornament the great altars, and frequently worked with Vincent Carducho. He died at Madrid in 1642, leaving many scholars of merit, particularly Louis Fernandez, who was reputed for his good design and correct colouring.

Francisco Pacheco, born at Seville, 1571, was of distinguished parents, and had an excellent education at college, where he industriously applied himself to every branch of science, and became remarkably well versed in Pagan, as well as sacred history and mythology. He learned the elements of painting from Louis Fernandez,* and went to Madrid to improve himself by intimacy with the first masters of the day, as well as by studying the works of the Flemish and Italian schools in the palaces; and on his return to Seville, he established a school of design at his own house, which produced many excellent scholars, more from the theory and correct princi-

* Not Louis Fernandez mentioned above, but a Seville artist, who was a great painter of serges for exportation, and flourished about 1600.

ples he instilled than by his own practice. He never was in Italy, though he revisited Madrid once or twice to improve himself; his style, nevertheless, continued hard, dry, and wooden, like the early German, but finished with great care, and always in correct design; he was a poet as well as great writer, and amongst many other works, left an admirable treatise on painting. He was appointed by the inquisition at Seville to watch over the proper decorum of paintings exposed for sale, and the compositions of artists in general. Independent of his sacred subjects for the churches and monasteries, he painted an immense number of portraits, to which he gave the most laboured finish; few of his works are seen out of Spain, with the exception of one or two recent acquisitions in the Spanish gallery of the Louvre. Notwithstanding the stiffness of his style and his defective colouring, his paintings are all in good drawing, with great simplicity in the attitudes of his figures, a strict observance to the rules of composition, and a proper management of lights and chiaro oscuro effects. When he commenced any considerable work, it was his custom, after making the general sketch, to paint all the component parts separately, taking portraits of the figures from such persons in nature, whose character and expression were best suited to his subject, philosophically studying every portion of the composition; indeed, no one more deeply studied the philosophy of the art than himself, and had his practice been equal to his science of the art he would have been without a rival; he was the first to introduce into Seville the art of gild-

ing and painting statues, which became so much the fashion of that age in Spain. He was the master of Alonzo Cano and of the famous Velasquez, in which latter he took great pride, and accompanied him in his first visit to Madrid. Pacheco died in his native town in 1654, highly honoured and esteemed by all.

Francisco Herrera, surnamed El Veijo, to distinguish him from his sons, and several others of the same name, was born in Seville, 1576, and a fellow-student with Pacheco, under Louis Fernandez; he never was in Italy, but by industry, closely studying the works of Flemish and Italian masters at Madrid, and diligently applying himself to every department of the art, he acquired extensive ability, and was considered the founder of a new school, being the first in Seville to abandon that timidity which had so long contracted the powers of the Spanish artists, and to adopt a bold freedom of handling with that peculiar style and manner, which soon began to distinguish the national genius. It was to Herrera that Velasquez owed that breadth of manner in which he shone, and which he so strongly imbibed before he joined the academy of Pacheco. Spanish writers describe the handling of Herrera as being both curious and wonderful, that he produced astonishing effects by apparently the most careless manner and the coarsest means, that he would daub a confused mass of colours on his canvass, and from them, with the greatest rapidity, work out the most striking subjects, full of expression, life, and vigour; his temper was so violent, his life so disorderly, and his manners, like his style, so coarse, that none of his

scholars or even his family could stay with him. He was partial to fresco-painting, in which he executed many works for the church, but for want of knowledge in preparing the walls time has injured the greater part of them; his easel paintings, however, were the best, and he has left many to prove his merits; they all attest a profound knowledge of anatomy, boldness in grouping, skill in composition, the contrast of figures, a grandiose style, with good colouring, great intelligence, and a perfect sagacity in combining tints; Lopez de Vega, in testimony of his talent, says, "Adonde Herrera es sol, Paceo es estrella." There are three good works of this master now in the possession of Lord Clarendon, namely, "The Presentation of St. Buonaventura, when a Child, to St. Francis by his Parents;" "His Reception into the Monastery;" and "The Miracle at the Altar," when the saint, deeming himself unworthy to receive the communion, is presented with a wafer by an angel, who descends from heaven. Thomas Purvis, Esq., of Lincoln's Inn, has also in his possession a fine specimen of this painter, namely, "Joseph with the Infant Saviour," which is full of expression, good design, and in a rich tone of colouring. But his "Last Judgment," in the church of St. Bernard, is his masterpiece, and a work of great celebrity in Spain; St. Michael stands in the centre of the picture with a flaming sword separating the just from the wicked; above is the Saviour surrounded by saints and doctors of the church, with quires of angels throned on heads of cherubims. All the figures are particularly fine, and the drawing

more than usually correct. Herrera worked in bronze also, and, from his knowledge in that department, was tempted to compromise himself with a party of coiners, which, on detection, obliged him to seek refuge in the monastery of St. Hermanegilde, in Seville, belonging to the Jesuits, who ultimately obtained his pardon from Philip IV.,* and for whom he painted some of his best works in remuneration for their protection. Besides his sacred subjects, he painted numerous fancy pieces, such as the interiors of kitchens, stables, wine-houses, animals, and landscapes, which he executed with perfect nature and exquisite precision. He died at Madrid in 1656.

Herrera El Mozo, the son of the above, ran away from his home and went to Rome; he inherited his father's talents, and even surpassed him in fancy pieces and animals, to which he more particularly devoted his attention: in figures he was a weak imitator of Murillo, and possessed none of his father's boldness of design or expression; his landscapes, however, are warm, spirited, and pleasing, and his faithful imitation of fish gained him in Italy the agnomen of "*Lo Spagnuolo dei pesci*." His best historical pictures, in Seville, are the "*Beatification of San Francisco*," in the cathedral, and the "*Doctors writing the Mysteries of the Eucharist*;" for the latter of which he received as much as Murillo did for his "*St. Anthony*," thus proving him to be in high esteem at that period.

* It is recorded that on Philip IV. seeing his "*Martyrdom of St. Hermanegildus*," he exclaimed, "*A man who can use his brush in this way, needs neither gold or silver; let him be pardoned.*"

It is, I think, a well-established fact, borne out by all history, that the destiny of letters and the fine arts follows the fate of arms. Was it not in the proud days of victory that Greece gave birth to her greatest luminaries; that the Romans, under the Cæsars, rivalled in genius the states of Greece; that during the successes of the Italian republics the greatest talent prevailed? And was it not in proportion to the political decline of those several countries that science waned and art became degraded? Such, also, has been the unvarying melancholy result in ill-fated Spain. Under Charles V. and Philip II. the arts triumphed and kept pace with the victories, conquests, and acquisitions, that were then gained; the boundless ambition and bigotry, however, of the latter prince towards the close of his reign, wasted the vast resources of the nation, and laid the foundation of its fall. Philip III., also, inflicted a deep wound on the wealth and power of his country, for, being deficient in intellectual talent, he too naturally submitted to the influence of inept or dishonest ministers and church intrigue; he expelled from Spain 400,000 Moriscos, who were the most industrious cultivators of the soil, and by that means reduced the country almost to a barren waste: by his ruinous policy, too, he lost the Dutch provinces, and was driven to a dishonourable peace with England. Philip IV. came to the throne in 1621, and, although with considerable talent, was influenced by his youth to submit to the guidance of his wicked favourite Olivares, who was his confidant, and from

ambitious motives diverted the mind of the young prince from affairs of business, by ministering to his tastes, and gratifying his predominating passion for licentious pleasures, which involved him in ruin, rendering his reign as inglorious to himself as it was disastrous to the kingdom ; he was, however, an enthusiastic supporter of painting, and we shall see that although learning was in a state of degradation (a taste for metaphysics and false philosophy having corrupted the schools), architecture sinking into corruption, and sculpture fast declining, yet, by some unaccountable anomaly, his reign developed a blaze of illustrious genius in the department of painting that has ever since entitled Spain to an eminently distinguished rank in the temple of the arts. It is true that Philip IV. was not only a lover of art, but remarkably skilful at his easel, where he spent, I am inclined to believe, the only rational hours of his reign. He made collections of pictures and sculpture from Italy, and by his warm patronage to promising artists gave a powerful impetus to the art, then rising into splendour under the illustrious Velasquez, Ribera, Zurbaran, Alonzo Cano, Luiz Tristan of Toledo, Pedro Moya, Esteban March, and Carreño di Miranda, quickly followed by Murillo, the great star of Spanish art, Espinosa, Iriarte, Claude Coello, Henrique de Las Marinas, and Antolinez, whose united efforts and genius contributed to render it the golden age of the Spanish school. The century in which these great artists flourished was, however, remarkable for a large class also of very inferior artists, who perambulated the country,

professing to restore the works of the early school of Spain, many of the best of which were thus ruined and irrevocably lost.

Velasquez de Silva (Don Diego Rodriguez) was born, in 1599, at Seville, of illustrious Portuguese parents, who gave him a liberal education, and destined him for the church ; but seeing at an early age the strongest manifestation of talent for drawing, with a corresponding propensity to indulge in it, they placed him in the school of old Herrera, whose temper, however, was so morose, that he went to Pacheco, who, soon discovering the talent of his young pupil, took a pride in initiating him into all the secrets of the art ; but Velasquez, endowed with a superior genius, was early convinced that Nature was his best master, and henceforth closely studied *her*, making a vow never to paint any thing without consulting her, and, to this end, selected a fine young peasant, of good form and expression, whom he took into his service and made his permanent model, placing him at command in all sorts of postures, and under the influence of smiles or tears, joy or sorrow, anger or despair, as best suited his studies at the moment ; and to obtain a knowledge of the various colours with which Nature invests objects, he copied fruits, fishes, flowers, and vegetables, in imitation of the Dutch school, then the interiors of wine-shops, kitchens, stables, farm-yards, peasants in their peculiar habits and occupations, and all other subjects of common life, and the rustic style in which he greatly distinguished himself, and adhered to it with extra-

ordinary pertinacity, observing, "he would rather be first in that than second in any more elevated manner." In this first style, the most beautiful specimens are his celebrated "Aguador de Siviglia;" a drinking-party, known by the name of "Los Borrachos" ("The Drunkards"), which is one of the most beautiful productions of this celebrated artist; the composition is full of genius; the design natural and correct; the colouring warm, vigorous, and brilliant, and the expression inimitable, with an extraordinary truth of character in the physiognomies. His "Adoration of the Magi,"* painted in the finished style of his master Pacheco, with splendid *chiaro oscuro* effects. Also, his "Tapestry Manufactory," usually called "Las Hilanderas" ("The Spinners"). In the background two elegant pieces of tapestry are being examined by some ladies; in the front is a woman, represented spinning, and addressing another, who is holding back a red curtain; near them is a young female winding worsted; another is winding off balls, with an assistant near her, holding a sort of corbeille in her hand. The colouring is soft and brilliant, with a surprising effect of the various lights which are thrown in with the most scientific harmony, and produce a marvellously fine *ensemble*. All are, with the exception of the first, in the Royal Gallery at Madrid. Velasquez, however, on contemplating some works of the Italian masters and of Louis Tristan, which Pacheco had purchased, suddenly changed his manner. His

* It was the excellency of this picture that determined Pacheco to give him his daughter in marriage.

ideas became ennobled; he felt for the first time inspired with a taste for the heroic and the sublime; and declared himself a follower of Louis Tristan and Caravaggio, whose distinctive qualities then particularly called forth his admiration — namely, the harmony of tinting and the boldness of conception. He, therefore, abandoned his low subjects for history and portraiture. He was assiduously studious during his leisure hours, and fortified his mind and imagination by reading all the choicest works of his master's extensive library, at the same time availing himself of the advantages offered in the conversations of all the talented men of Seville who attended the literary *soirées* so frequently given by Pacheco. Indeed, such were the commendable conduct and promising talents of Velasquez, that old Pacheco gave him his daughter in marriage. He afterwards went to Madrid in 1622, where he became the *protégé* of Count Olivares, through whom he soon was made court painter, in consequence of the splendid portraits he executed of the count, of his majesty, and of many others of the royal family. Philip IV. early conceived a great affection for him, and gave him a residence in the palace with a liberal salary.

The brothers Carduco, Caxes, and Nardi, who at that time led the school of Madrid, all agreed in the superiority of his talents, as exhibited in the celebrated equestrian portrait he made of Philip, and thus early anticipated his brilliant career. In consequence of some commission for the king, Velasquez had been several months in correspondence

with the great master of the Flemish school, Rubens, who, after many entreaties, was at length induced to visit Madrid in 1628, and formed with Velasquez a most intimate alliance. They were never separate during the nine months of his sojourn. They visited together all the great pictures of the capital; and so great was Velasquez's desire to visit Italy after the lucid critiques, instructive explanation, and intelligent comments made by Rubens on that occasion, that he, on a pressing application, obtained from Philip permission to absent himself for one year. He forthwith embarked at Barcelona, and landed at that delightful birthplace of colouring, Venice, where he lost no time in studying the fascinating richness of Titian, the freedom and breadth of Tintoretto, and the graceful and dignified compositions of Paul Veronese. From thence he went to Bologna, Rome, and Naples. The riches of the Vatican, with its Rafaels and Michael Angelos, and the profusion of valuable antiques with which it was stored, presented to him a boundless source of instruction wherewith to enrich his intelligent mind and improve his pencil. Nor did he fail to derive from such means all the profit that could naturally accrue. In this excursion he was invested with unusual facilities of access to all the wonders of art; for, being under the recommendation of his sovereign, he was every where received with open arms by ambassadors and courts, where all the treasures of art were thrown open for his inspection, and every encouragement given to his genius. On his return to Madrid, he devoted his pencil more to com-

positions in the higher paths of art, and produced his celebrated "Crucifixion" for the Convent of St. Placida, and the "Surrender of Breda to General Pescara," known by the name of "the Lances," because of the numerous lances and arms of all sorts therein exhibited, both of which pieces proved the immense advantage he had derived from his Italian excursion. The diversity of character and expression thrown into the numerous groups which compose the latter, the splendid landscape in the background, and the perfect transcript of the fortress, under the then existing circumstances, render it marvellously attractive. Indeed, it is classed with his "Apollo informing Vulcan of the Infidelity of Venus," and ranks amongst the first-rate pictures of the artist. To accomplish the wish Philip had of establishing the public academy, afterwards called St. Fernando, Velasquez was despatched to Italy to purchase models as well as a collection of paintings and antiques. In this visit he landed at Genoa, and proceeded thence to Milan, Parma, and Modena, minutely studying Correggio and the Lombard artists, and again taking up his residence at Venice, the cradle of his favourite school. After making many purchases there, he passed on to Bologna, Florence, Rome, and Naples, in all of which places he was highly distinguished by princes as well as nobles; and, after an absence of nearly three years, returned to Madrid with an invaluable collection of pictures, statues, busts, and antiques, that procured him the inexpressible satisfaction of his royal master, who received him with the most lively demonstrations of

friendship, and made him Knight of the Order of St. Jago, and his head chamberlain, with a suite of apartments in the palace, where the king frequently passed hours in his company whilst working at his easel, such were his courteous manners, talented conversation, and personal attractions. He died at Madrid in 1660, an irreparable loss to the art, and was interred with great pomp, attended by a *cortège* composed of the royal household, nobles, knights of all the military orders, and a numerous concourse of artists.

The style of Velasquez blends many of the qualities of the Italian school with those of the Flemish; like the latter, his accessories were always executed with great delicacy of finish and softness of touch, yet with unerring truth to nature. In his colouring he followed the rich mellow tones and impasto of the Venetian masters, whose principles he always had in view, and acquired from Correggio the sweetness and graces of Lombardy. In all his works nature is most faithfully represented, indeed, so perfect are his illusions, and such are his truth and magic of colouring, that art seems confounded with nature and reality; and no one knew better than Velasquez the effects of light and aerial perspective by which objects are graduated. Although his drawing was correct, he did not always select the best subjects and forms from nature; and, notwithstanding his visits to Rome, and the frequency he had of contemplating the antique, he never acquired that beau-idealism that distinguished the great masters of Italy, nor did he possess the grace or tenderness of Murillo. He revelled in portraiture, which

seems to be the arena wherein he displayed his most masterly powers and skill; his best portraits are scarcely excelled by those of Titian or Vandyke; they possess a bold freedom and breadth of manner quite unrivalled, which, with the energy of conception, the chivalrous grandeur, and singular lifelike reality, he invested them with, will always render them inestimable treasures; not content with giving them the most inimitable resemblance, he characterised with perfect fidelity all those peculiarities which serve to distinguish the mental propensities as well as the physical forms of individuals, which he so happily seized, and frequently embellished them with some attractive landscape. Some were in the style of Titian, some after Rubens or Vandyke, all, however, are forcible, noble, and grand. His master-pieces in portraiture are at Madrid, namely, the equestrian portraits of his patrons, Philip IV. and Count Olivares, that of the great buccaneer, Barbarossa, and one of the Infanta Marguerite Marie d'Autriche, which latter is a *chef-d'œuvre* of composition as well as portraiture. The attendants of the Infanta are presenting to her something to drink in a buccaro; to the left Velasquez, with his palette and brushes, is taking the portrait of the princess, to fix the attention of whom two dwarfs are introduced, one of whom is playing with a beautiful favourite dog of the Infanta; the composition is scientific, the design correct, the expression natural and pleasing, the colouring and distribution of light admirable, and it may altogether be considered one of the finest productions of the

artist. Though a resident at court, and living amongst sovereigns and princes celebrated for their religious zeal and fanatic spirit, Velasquez rarely painted sacred history. The finest specimen in that department I am acquainted with is an "Annunciation," in the possession of Mr. Miles, of Clifton; it is in the best style of the master, and treated in a perfectly novel manner, there being only a single figure of the virgin, illuminated by a brilliant glory, from whence the voice of the angel is supposed to proceed. Although his residence at Madrid and his visits to Italy induced him to soar into the higher spheres of the art, he never lost his taste for scenes of familiar life or of landscape, in the latter of which he ultimately acquired great excellence, and continued to practise during his leisure hours, making studies from the beautiful retreats of Aranjuez, in which he imitated Claude, Titian, or Salvator Rosa. His cattle-pieces, and animals of all sorts, which are numerous in Spain, are also of a very high order, and are not to be surpassed by the most laboured of the Dutch school, his horses in particular, for expression, action, and form, are unique. His *chiaro oscuro* effects, and the general distribution of lights, are always in perfect accordance with nature, a perfection he acquired by his habitual study of the *camera obscura*; indeed, in whatever he undertook Nature was always his guide, and he may certainly be considered as one of her most successful imitators; he was particularly happy in producing the effect of atmospherical interposition without confusing distant objects. His draperies, like those of

Rubens, are gorgeously pompous, but gracefully flowing, beautifully disposed, and richly coloured : his works, however, are generally more exotic than those of Murillo, and possess less of a Spanish character ; out of Spain he cannot be sufficiently known to be appreciated, and in Madrid alone can he be seen in his greatest perfection. Velasquez left many scholars, the most distinguished of whom was Juan Battista Martinez Mazo, who principally shone in portraiture, fancy pieces, and landscape, in the latter of which he had few equals, it was a mixture of Gaspar Poussin and Salvator Rosa ; and Velasquez so admired his talent that he gave him his daughter in marriage, although the young artist possessed no other means of supporting her than his pencil and his palette. His views of Pampeluna and Saragossa are his *chefs-d'œuvre*, which, with numerous others, are in the museum of the capital.

Francisco Zurbaran, born at Fuente di Cantos, near Seville, in 1598, is numbered among the Spanish luminaries of the art, though the least known out of Spain. He was of indigent parents, but manifesting at an early age a most decided talent and inclination for painting, he was sent to Seville and placed under Roellas, with whom he made the most rapid improvement, and in very few years so fully developed his genius and talent that he attained the reputation of an excellent artist ; indeed, before he was thirty, he had completed the celebrated altar-piece in the cathedral of Seville, and his famous "Thomas Aquinas." On all occa-

sions he was faithful to nature, which he most scrupulously studied. He never was in Italy, but acquired from his master the Venetian colouring, and from numerous pictures of the Bolognese masters then in Seville, he so closely studied the eclectic school of the Caracci, that many of his works have been placed in comparison with them; he imitated Guercino, Domenichino, and Caravaggio, and acquired so much of the latter, that he received the agnomen of the Spanish Caravaggio. He painted with great boldness, force, and truth, and his draperies, which are always graceful and flowing, were usually copied from a model on which he previously arranged them, and almost invariably introduced in some part of his picture a white piece of drapery, for which he had an extraordinary fancy. He was limited in his powers of composition, also in aerial perspective; but his figures, the line of art in which he excelled, are unrivalled, and he detached them by painting the distances very lightly, and usually confined his *chiaro oscuro* to the principal objects in the front ground. Shortly after the death of Roellas in 1630, Velasquez, who was his cotemporary at Seville, and well knew his powers, sent for him to Madrid, and commissioned him to paint the "Labours of Hercules" for Philip IV., who, one day standing behind him whilst working at his easel, in admiration of his talent, tapped him on the shoulder and exclaimed, "Zurbaran, you are the king of painters, and now painter to the king." Sacred history for the most part occupied his attention, with portraits of saints, monks, martyrs, &c. &c., although he particularly shone in flower-pieces.

His colouring is warm, harmonious and Venetian-like ; but in composition and grouping he was inferior to either Velasquez or Murillo ; he had, however, a thorough knowledge of the *chiaro oscuro*, and possessed great versatility of genius, uniting, in some respects, the good qualities of many of his contemporaries, with Ribera's force in his males, and somewhat of Murillo's sweetness in his females, though with more noble and refined expression. His female saints are generally the portraits of distinguished nobles, or of royalty, and the elegant dignity of their figures, in some of his best works, may be compared with that of Vandyke. He was very industrious, and left an immense number of pictures in every part of Spain. His *chef-d'œuvre* is the " St. Thomas Aquinas," which was at Paris in the time of Napoleon, and elicited the wonder and admiration of all artists ; the saint is represented in heaven, with the doctors of the church in clouds of glory, and the Virgin above ; on the earth are placed the Emperor Charles V. and other distinguished personages in adoration. The treatment is in the style of Tintoretto, with vast masses of light and shade broken in the most masterly manner, without confusion, and with the most perfect harmony of colour ; equal to this may be considered his " St. Bruno before the Pope," now at Seville, and one from the history of St Pedro Nolasco, both of which were painted for the convent of La Merced Calzada, and first brought the artist into fame ; there is also a splendid " Holy Family" by him in the Stafford gallery, quite characteristic of the Spanish school, and in colouring stands very high ; the keeping and harmony of the en-

semble are admirable, drapery clear, with a warm tone, and the flesh of the infant Christ very delicate, with lights quite Corregiesque. Many of his works have recently found their way into the Louvre collection, the best of which are the "Adoration of the Magi," "The Circumcision," "St. Francis Praying," "The Spanish Legend of the Bell," "Judith and Holofernes," and the "Adoration of the Shepherds."* Zurbaran died in 1660, at Madrid, leaving numerous scholars, the best of whom were the two Polancos, Barnabe, and D'Ayala.

Josefo Ribera (better known by the *soubriquet* of Spagnuololetto) was born at Xativa near Valencia, in 1588. His parents placed him in the University of Valencia with a view of educating him for the church; but his frequent visits to the studio of Ribalta imbued him with so strong an inclination and taste for the art of painting, that he was placed with Ribalta (the son), under whom his progress very soon gave promise of his future fame; and although he respected the talents of his master, after acquiring sufficient knowledge of the principles of the art, he went to Italy, where he joined the school

* This picture I doubt being by Zurbaran, particularly as the inscription appears to have been recently added (namely, "Francis Zurbaran, Philip III. regis pictor faciebat, 1638"), and is also a gross anachronism. Philip III. died 1621, when Zurbaran was quite a youth, and it was Philip IV. who called him to his court. In the Louvre collection there is also a beautiful specimen of Zurbaran's pencil, "A Monk in Meditation," most admirably conceived, in deep *chiaro oscuro*; the face under the hood and its expression are quite exquisite.

of Caravaggio, whose instruction, together with his own observation of the antique and the works of the great masters, rapidly rendered him a most skilful artist; and he developed so much genius in the conception of his designs, that he became the admiration of his fellow-pupils, who always designated him by the epithet of *Il Spagnuolo* (the Little Spaniard), which he has ever since retained. At the death of his master, and after copying the great works of Rafael, Guido, and the Caracci, he went to Parma and Modena to study those of Correggio. On his return to Rome he surprised all the artists by his new style, uniting the charm and sweetness of Correggio with the force and boldness of Caravaggio. His superior talent is admitted by the fact of his being made a professor of the Academy of St. Luke, and receiving from the Pope the decoration of the Order of Christ. On quitting Rome he finally settled in Naples, under the patronage of the Spanish viceroy and many Castilian nobles then resident there, where he distinguished himself by innumerable works of great excellence and of all subjects. His disposition was morose, melancholy, and sanguinary, and he felt extreme pleasure in treating such subjects as corresponded with such a temperament. Hence his numerous sacrifices, horrid martyrdoms, and his frequent indulgence in terrible and disgusting scenes. His design was correct, and his pen-and-chalk drawings are still held in the highest esteem. He was a great naturalist, gave surprising force in *chiaro oscuro* effects, with powerful expression, and great genius in com-

position. Indeed, the science, the startling conceptions, the faithful delineation of nature, and the extraordinary ideas manifested in his works, stamp him at once as a great master of the art. Some of his compositions are the most terrible and appalling that ever were placed on canvass; and it is impossible to contemplate them without experiencing the greatest horror, which goes to prove the wonderfully accurate and vigorous powers of his pencil. Amongst his best works are "Jacob's Ladder," the "Martyrdom of St. Bartholomew," the "Twelve Apostles," at Madrid; a "Crucifixion," at Naples. In the Bridgewater gallery, "Christ teaching in the Temple," an example of Ribera's best style, the whole composition being quite original, and the characters far nobler than usual. The expression of inspired speaking in the profile of our Saviour is extremely happy, and the execution generally very excellent. Also, his "Adoration of the Shepherds," in the Louvre, and "Diogenes," in the Grosvenor gallery. He never returned to his native country, but disappeared from Naples in 1659, without any further trace being discovered of him. He produced many excellent scholars—the best of them, Luca Jaordano, who was afterwards much patronised in Spain.

Juan de Castillo, born 1584, was a great historical painter at Seville, where he learned the art under Luiz Fernandez, and distinguished himself in the department of design. He painted principally for Grenada, Cadiz, and his native town. But I believe

his greatest title to merit is having been the master of Alonzo Cano, Pedro Moya, and Murillo. He died in 1640 at Cadiz. His colouring was dry and hard, in the early style of Florence.

Esteban March was born at Valencia about 1572. He first learned the art in the school of Pedro Orrente, where he began to develop his *bizarre* genius, and afterwards distinguished himself as the most famous painter of battle-pieces Spain has ever produced. He also painted history; and by a "Last Supper" he executed for some church, gave strong proof that he would equally have shone in that department had he pursued it. But he had a most unaccountable taste as well as talent for battles, and devoted his whole soul to working them out according to nature and reality. In his studio he had an immense quantity of armour and arms of all sorts, in order to copy and represent them correctly; and for the purpose of giving the proper attitudes and action to the combatants, he would dress himself in armour, and with his sword or spear attack some object with violence, until his mind and imagination became inspired with the effects he sought to produce, and in this state quietly turned to his easel to make a transcript of his exalted ideas. As may be easily understood, he threw great warmth, great spirit and animation, into all the subjects he has treated. All his works announce a lively and heated imagination, and the ardour with which he was animated. The brilliant touches by which he represented the metallic lustre of armour

and warlike instruments, are inimitable. Indeed, the greatest truth and nature prevail throughout 'all the pictures of that able and valued artist. There is a great freedom of handling and a glowing richness of colouring in them, that is quite Venetian. He gave great expression to single combatants, and to groups also of cavalry. The action and forms of his warlike steeds are quite masterly, and merit comparison with those of Wouvermann. His marches, also, and halts, are extremely natural and full of military character. The works of this great genius, I may say, are almost wholly unknown in this country, whilst in Spain they are in the highest esteem, and purchased at high prices even by Spaniards. They are not only valuable as specimens of art, but interesting from the faithful transcripts they contain of the celebrated contests that are recorded in the history of the wars of Spain, and particularly those with the Moors during the reign of Ferdinand and Isabella. Two of these have recently found their way to England, namely, "The Battle of Clarijo * with the Moors in 930,"

* The battle of Clarijo was fought by the Spaniards against the Moors in the reign of Don Rameiro, A.D. 939. Don Rameiro, on this occasion, took advantage of a circumstance, to which is mainly attributable the triumphant result of the contest, namely, observing one of his knights combating with such indomitable bravery, Rameiro sent forth a most enthusiastic cry of "St. Iago, St. Iago" (the patron saint of Spain), who, he exclaimed, was fighting for their cause; and which, operating like an electric shock on his soldiers, urged forward the army with such impetuosity that the Moors suddenly gave way, and left the Christians masters of the field.

The battle of Grenada was fought under Ferdinand and Isa-

and "The Battle of Grenada, fought in 1491;" both of which pieces are distinguished by all the spiritedness, richness of colouring, and truth of nature, that so pre-eminently characterise this talented artist.

Esteban March was the master of Conchillos, who, at his death, went to Madrid, and attained great celebrity in history as well as fancy pieces.

Jacinto Jerome di Espinosa, born 1610 at Cocentayna, in the kingdom of Valencia, was first taught the elements of the art by his father Jerome, but afterwards studied with more success under Fran. Ribalta and Borrás, from whom he acquired, and imitated with great nicety, the style of the Bolognese school. At the age of twenty-three he painted his celebrated "Christ" for a convent in Valencia, and a few years afterwards a series of works for the Carmelite convent, that place him high on the list of artists. The Valencians greatly pride themselves on the possession of his pictures, which adorn most of the churches and monastic establishments of the city and its neighbourhood. His style is remarkable for boldness of design, powerful *chiaro oscuro*, with considerable grace and expression in the countenances and attitudes of his figures. His colouring was usually in a rich tone of mellow tints, relieved by blues and colder colours

bella, A.D. 1491, and preceded the siege of the city in the following year, when, after eight months' most vigorous resistance, the Moors were compelled to surrender, and thus ended their dominion for ever in Spain. These two battle-pieces were painted expressly for the noble family of Ruiz, in whose possession they have continued until within a very recent period.

as required to produce harmony in the *ensemble*. He died at Valencia in 1680.

Ignazio Iriarte was born in the province of Guipuscoa in 1620. Having obtained by some means or other a little knowledge as well as taste for the art, he went, at the age of twenty-two, to Seville, and placed himself under old Herrera; but after much fruitless study, perceiving he could not succeed in the design of figures, he had the wisdom to devote himself entirely to landscape, which was his original *penchant*; and so indefatigable was his application in that department, that he very soon acquired the reputation of being the greatest professed landscape-painter in Spain; and his compositions in that style were executed with so much facility, and with such surprising taste and variety, that his friend Murillo, on one occasion, said he painted landscape too well not to be influenced by Divine inspiration. Indeed, his works were the admiration of all cotemporary professors, and are still highly prized throughout the Peninsula, where they are to be seen in great numbers. When he drew from nature, he revelled amongst the scenes of the Sierra Morena, those of the neighbourhood of the Moorish castle of Alcala, or the wild scenery of his native country; and the characteristics of his style are large, well-defined foliage, gracefully disposed, and which seem to wave with the breeze; a rich variety of trees, with great depth in his vistas, fine distances in good perspective, beautiful skies, limpid streams, scientific management of *chiaro*

oscuro, with a general harmony and warmth of colour; but he always failed in his figures. Murillo, however, occasionally painted them for him; and those of his landscapes which blend the labours of two such artists are very highly valued. It is said that in return he frequently executed the landscape portion of Murillo's works. But those mutual services were discontinued in consequence of a rupture that took place on one occasion, when Iriarte, having completed a large work, only waited his friend to finish the figures which were already sketched. But alas! the quarrel had taken place; and the work, to the great regret of amateurs, remains to this day in its unfinished state, in the possession of some Spanish nobleman. Iriarte was one of those professors who established the Academy of Seville in 1660, and remained its principal secretary until 1685, when he died.

Alonzo Cano, one of the illustrious magnates of Spanish art, acquired high repute as an architect, sculptor, and painter, in which three departments he practised with equal facility, and such excellence that it procured him the agnomen of the Spanish Michael Angelo. He was born in 1600, at Grenada, where his father was an eminent architect, and first instructed him in all its elements; observing, however, the versatility of talent possessed by his son, at the advice of his friend Juan de Castillo, he removed his residence to Seville, where greater advantages presented themselves for the cultivation of art and science. Young Alonzo, animated with an

ardent desire for fame, was indefatigable in his studies, and having procured admission into the palace of the Duke of Alcala, which was adorned with a splendid collection of Grecian sculpture, he closely devoted himself to the contemplation of the antique, and, by dint of application, laid the foundation of that elevated style, that purity of design and beau-idéalism, together with the freedom and grace of drapery, which afterwards ranked him amongst distinguished sculptors, and manifested traits of genius that would have done credit to the great Italian. He studied painting first under Pacheco, then with his friend Juan de Castillo, improving himself at every opportunity by observing and copying the works of the Italian and Flemish masters, which at that period abounded in Seville. Claiming high connexions, he was proud and haughty, and would never acknowledge himself second to any of the great cotemporary artists who disputed with him the palm of merit, either in architecture, sculpture, or painting. In 1637, after a duel with a young professor, which the violence of his temper involved him in, he was obliged to leave Seville, and he went to Madrid, under the protection of the Minister Olivares, who procured him the appointment of king's architect and painter, and of instructor to the young prince Don Carlos. Velasquez was then in Madrid, from whom, and the study of the royal collections, he received considerable enlightenment in the art of painting, and produced works in so novel a style, and with so much grace and suavity, that he received the title of the Spanish Albano. About

1643, his fame excited the jealousy and envy of artists, some of whom caused him to be suspected of the murder of his wife, and he was in consequence delivered to the Inquisition, where he suffered torture without confession, and was afterwards taken into favour again by the king, who procured him a clerical office at Grenada; and although his violent morose temper continued unsubdued, he henceforth led a life of charity and devotion, and, when without money, frequently assisting the needy by his always valuable sketches, which they were enabled to sell at high prices. His early style of painting was in a dark thick impasto with powerful colouring, which he acquired at Seville, but abandoned at Madrid for that manner which ever after distinguished him, and in which he blended the vigour of Michael Angelo with the softness of Albano; he painted in a warm powerful tone, and his colouring latterly much resembled that of the Bolognese school, though oftentimes executed with reddish tints. His drawing was faultless and grand, with great breadth of manner, and graceful and dignified draperies; he united the beauty of the antique with the truth of nature, and never undertook any work without preparing a design with the most studied care; there was, however, a want of expression discernible in all his works, which argues a deficiency of knowledge in the philosophy of the art: he excelled in portraiture, and was excellent in landscapes, and enriched the churches of Seville, Grenada, Madrid, Malaga, Toledo, and Cadiz, with the productions of his genius. His *chef-d'œuvre* are at the Convent of St. Lucar, near Cadiz,

"The Virgin and Child," seated in the clouds, with a group of monks beneath in adoration, surrounded by a rich and splendid landscape. In the cathedral at Malaga also, a Virgin in clouds of glory, supported by angels and saints. There are twenty-two of his pictures now in the Louvre, the best of which is that splendid one of "Balaam and the Ass." During his latter years he was more occupied with sculpture at Grenada, where he died in 1676, leaving numerous scholars, none of whom, however, contributed to the lustre of their great master; amongst the best of his imitators are Cieza, Boccanegra, and Don Juan Nino de Guevara, the latter of whom blended the style of Cano with that of Rubens and Vandyke, and greatly distinguished himself by his compositions, which were full of noble conceptions, and proved a classical, well-informed mind.

Pedro Moya, born in 1610, at Grenada, and early evincing a genius for painting, was placed under Juan de Castillo at Seville, and became the fellow-student of Alonzo Cano and Murillo. His restless spirit and love of travel, together with the renown of the Flemish artists, imbued him with an ardent desire to visit Flanders, to accomplish which he entered a regiment about to proceed there; and whilst in the Low Countries he devoted all his leisure hours to copying the best works of the great masters, and the excellent principles he had received from Castillo enabled him to make rapid and successful progress; his imagination, however, became more fascinated, and his spirit more roused, by the splendid

colouring and composition of Vandyke's pictures, which thenceforth solely occupied his attention; and, discovering that Vandyke was then in London, he immediately repaired thither, procured an introduction, and was received in the most friendly manner by the illustrious Fleming as a scholar. Pedro Moya worked with great ardour under his new master, and so much acquired his general style and tone of colouring that his works have not unfrequently, even by artists, been mistaken for those of Vandyke. Unluckily for our young artist, Vandyke died seven months after he joined him, a circumstance that caused universal sorrow to all amateurs as well as professors of the art, but especially to poor Moya, who not only lost a most able instructor, but a kind friend, which determined him to embark forthwith for his native country. On his return to Seville, he astonished all his old acquaintances by the new and improved manner he had acquired (for Vandyke was at that time unknown there), and he effected a complete revolution amongst them in the art, by introducing the freedom of handling and sweetness of tone peculiar to the improved style of the Flemings. The person most charmed and worked upon by Moya's powers was his friend Murillo, who thenceforth determined to visit Italy as well as Flanders. Moya's colouring partook very much of Vandyke's clear rich tones, with a peculiar grey background, which became the characteristic of the Seville school. There is a great deal of spirit in his drawing and composition, as well as truth and nature; but he is frequently defective in style and general keep-

ing. He painted fancy pieces as well as history, and shone in the representation of children in the humbler walks of life; it was from him that Murillo acquired his admirable manner of portraying infantine characteristics. His best works are to be seen in the royal collections of Madrid and the Escorial; there is an excellent specimen, however, of his historical style in the Louvre, "The Adoration of the Shepherds;" and in the possession of the Earl of Shrewsbury, "A Drinking Party," executed with great spirit as well as truth. He spent the last years of his life in Grenada, and died in 1666. Juan de Sevilla y Escalante was his best imitator, and painted somewhat in Rubens' style; his works have been frequently mistaken for those of Moya.

Bartolomeo Esteban Murillo was born in 1618, at Seville; from his infancy he manifested a strong inclination for painting, which induced the parents to place him under the uncle, Juan de Castillo, who, though a bad colorist, was enabled to teach him the mechanical part of the art, and to inculcate excellent general principles as well as good design. Murillo, stimulated by his natural genius, rapidly acquired the first rudiments, and diligently employed himself in copying Virgins, Crucifixions, Magdalens, and other simple sacred subjects from the best pictures in Seville; and, being a close observer of nature, he copied, from real life, shepherds, gipsies, beggar boys, farm-yards, and cottage scenes, all of which he disposed of at the annual fairs. In consequence of the great demand about that time for devotional

pictures to supply the churches and chapels of America, there was a considerable degree of rivalry amongst the Seville artists, which gave a favourable impulse to the talents of young Esteban, and soon placed him in an elevated position with his competitors; his handling at this period was rather rough, hard, and dry, but executed with great simplicity and truth; and the rusticity of character, blended with the national intelligence of eye in his shepherds and peasants, as well as the faun-like archness of some of his little boys, is quite incomparable, and announced the genius that in a few years developed itself with such brilliance. The arrival of Pedro Moya, with his improved style of Flemish art, produced a still greater stimulus in the mind of the youth, and caused his first change of manner; a new light broke in upon him, he was captivated by Moya's delicate handling, by the harmony of his colours and the sweetness of his manner, to imitate which became now the sole object of his thoughts and ambition; from him he first acquired his inimitable manner of representing children in low life, of which we have so many beautiful specimens in England. About this period he had lost his old master, Castillo, and Moya, departing for his native city of Grenada, at length determined Murillo to make a tour through Italy and Flanders, in order to perfect himself by the same means as Pedro had done; in furtherance of which, being without money, he forthwith procured a quantity of canvass and painted a number of pictures, of various subjects, from sacred history, common life, animals and flowers, which,

from the talent they exhibited, he readily disposed of to some of the American traders at Cadiz, and with the scanty produce started for Madrid on his road to Italy; there he met his countryman and fellow-student Velasquez, to whom he divulged his secret projects. Velasquez, however, being much older than himself, and knowing his talents as well as the slender means he possessed to effect such a plan, strenuously urged him to remain under his auspices in Madrid, where he promised to procure him access to all the treasures of art in the royal collections, private palaces, monasteries, and churches. Murillo, under his peculiar circumstances, viewed the offer as irresistible, therefore readily availed himself of it, and thenceforth, under the friendly support of Velasquez, devoted his time to copying the best works of Rafael, Correggio, Titian, Rubens, and Vandyke, from whose united perfections he gathered that mellowness of tone and richness of colouring that constitute the distinguishing charm of his pencil. At the same time he practised design in the academies from the beautiful statues of antiquity, and the choice collection of casts from the antique, made by Velasquez, closely observing also the works of his patron and of Ribera, from both of whom he borrowed many of those prominent characteristics that marked his second manner. He remained in the metropolis three years, and on his return to Seville, in 1645, such was his modest unpretending demeanour, that he attracted little or no notice from the profession, and his improvement remained unknown until a circumstance occurred, the

following year, which at once called forth the display of his genius and abilities, and excited the wonder and admiration of every artist; viz., he undertook to paint a series of pictures* for the monastery of St. Francisco, on terms that had been rejected by all other artists, on the plea of inadequacy, in which he exhibited quite a new style of art, and developed such excellencies as to eclipse all the other painters of Seville, which, added to the warm patronage of his friends in the monastery, opened a path that led to his future fame and fortune. He was now loaded with commissions on every side, and the great demand for his works begat a rapidity of execution, and an increased facility of handling, that still further improved his style, and gave him greater freedom and breadth of manner. From his return to Seville in 1645 to about 1665 comprises the period of his second manner, which was evidently an emanation from those of Velasquez, Ribera, and Vandyke; during the first portion of the time his works evinced timidity and indecision, and implied a want of self-confidence, quite in keeping with the humility of his disposition; the flattering reception, however, which he every where met forced upon him the just appreciation of his own powers, and he soon assumed a bolder, a more decided and vigorous touch, and bore away the universal approbation of artists as well as amateurs.

* These are the twenty-five pictures now missing, and said to have been sent at some period or other to Spanish America. They partook of the style of Rubens, Velasquez, and Vandyke, whom he at that time exclusively studied.

Being almost exclusively employed by churchmen, the subjects of his pictures were now all taken from Holy Writ, or collected from the legends of the Romish faith. Amongst them may be particularly noticed, "The Good Shepherd," now in the Duke of Sutherland's gallery; "Jacob placing branches in the Stream;" a "Portrait of Himself;" and "Joseph with the infant Jesus," in the Louvre collection; his full-length figure of "St. John;" his "Founder of the Order of Redemption;" and his "St. Joseph," holding up the infant Saviour and contemplating it with religious fervour, all in the Seville Museum, painted in fine *chiaro oscuro* with sublime dignity and nobleness of expression. "John baptising Christ," in the Seville Cathedral, in a bold style, with great breadth of manner; his two superb pictures, also, of "The Death of Santa Clara," which, in the beautiful profiles of the heads, and the pure flesh and blood-like nudities, appear to be a perfect reminiscence of Vandyke. His magnificent production, too, of "St. Iago with the Poor," a perfect imitation of Velasquez, "St. John Preaching," and "St. Thomas of Villanova distributing Alms to the Poor," all in Madrid. The last is a subject he frequently repeated, being a peculiarly happy one for him, and the one just mentioned is quite a *chef-d'œuvre*; the priestly dignity and gravity of St. Thomas prove how equal he was to such religious subjects, whilst the cripples and the sick, on the other hand, afforded him an ample field for the display of that skill in the representations of common life which are so admirably rendered by

him. We must not omit mentioning, as belonging to this period, the five splendid pictures Murillo executed for the convent of San Leandro, at Seville, all illustrative of the life of St. John the Baptist; viz. "The Baptism in the Jordan," now in the possession of William Burdon, Esq.; full-length figures of Christ and St. John, and a single figure of St. John, in the Louvre Gallery; "St. Augustin washing the Feet of Christ," in the Standish Collection, now in the Louvre; and "St. John Preaching in the Wilderness accosted by the Pharisees," in the possession of Thomas Purvis, Esq. of Plawsworth, in the county of Durham, and of Lincoln's Inn, a distinguished amateur of great taste and intelligence, and whose beautiful collection boasts many valuable works of the Spanish, as well as the Italian and Flemish schools. The last two pictures are unquestionably the best; they are executed with great force, and most richly coloured in a deep, warm tone; but in point of composition the "St. John Preaching" transcends the whole, and is remarkable for a ludicrous anachronism introduced by the artist, namely, one of the beautiful group of Pharisees being represented in spectacles.*

These works of his second manner are distin-

* The five pictures alluded to were in the convent of St. Leandro, at Seville, when Soult entered that city in 1810; but on information being obtained that the marshal intended taking possession of them, Mr. Wetherell, an English gentleman then residing at Seville, forthwith communicated the intelligence to the nuns, and offered his services to remove them from the convent, which he was fortunately allowed to do just in time to save and effectually to secrete them somewhere in the town. "The

guished by a warmth of tone under a dark thick impasto, with a perfect knowledge of the distribution of colours, and exquisite skill in the production of chiaro oscuro effects, great precision in design, particularly in the single forms, and the strictest fidelity to nature; they are deficient, however, in expression suited to the grandeur of his subjects; for, although the tender sentiments of affection, devotion, and compassion, are sometimes most masterly and touchingly delineated, yet there is no divinity, none of that heavenly eloquence which the great masters of Italy threw into their Christs or inspired personages; on the contrary, the countenances are often of a mean character, and the faces of his Virgins and other females plain and vulgar; in many of his pictures, too, the backgrounds are confused and indistinct, without finish, except where Iriarte filled them up, as he was wont to do, with his exquisite landscapes.

The most glorious and brilliant epoch of Murillo's life, and which establishes him the prince of Spanish painters, was between 1665 and 1680, which comprises his third and most distinguished manner. He had now visited Madrid a second time, and by incessant practice, as well as unremitting study of his favourite pursuit, he acquired improvement in

Baptism," and the "St. John Preaching," were purchased by Mr. Wetherell, who sold them to the present possessors; the "St. Augustin" was bought by Mr. Williams, the consul, who transferred it to Frank Standish, Esq. and the two others passed into the hands of Canon Sipero and Signor Bravo, of Seville, from whom they were purchased in 1837 by Baron Taylor for Louis Philippe.

every department of the art ; and he was, consequently, greedily sought after as the acknowledged head of the school of Seville. The style of this period may be called quite his own ; he copied his objects from nature, but combined them ideally, and acquired that sweetness and delicacy of manner which so peculiarly mark his later works ; his draperies became dignified and gracefully flowing, with a warmth, a richness, and general transparency of colouring, that proclaimed him at once the great leader of his day, and the founder of that style which has since been known as the style of Seville, and which, although subsequently much corrupted, long continued to retain traces of its origin. It is distinguished by the most captivating suavity and perfect fidelity to nature, by a general harmony of tints, by contours scientifically arranged, and particularly by the most happy management and union of light and shade, by pleasing expression and the most delicate handling. Murillo had, also, now become a landscape-painter, for, having quarrelled with Iriarte, and seeing the necessity of its means to give finish to his works, he practised with indefatigable zeal that branch of the art until he attained the perfection for which in his latter years he became so celebrated, and produced some exquisite specimens of it that would do honour to the pencil of Titian ; for instance, his " Laban looking amongst Jacob's Effects for his Idols" (now in the Marquess of Westminster's collection) proves him to be a most able master in the harmonious landscape ; the composition is extremely rich, with un-

common clearness and freshness of colouring, the whole being treated as a scene of familiar life. His expression, also, at this period became more vigorous, frequently full of pathos and spirituality, with more of the illumination of divinity than previously marked the inspired personages of his pictures.

Amongst the works of his third manner, and which most indisputably will hand his fame down to a late posterity as an artist of the first rank, the following deserve to be most particularly designated: first, "The Guardian Angel," in the cathedral of Seville. The angel is pointing to heaven with the right hand, and holding with the left a little boy, who is beholding him with the most perfect innocence and simplicity, which, with the graceful attitude, flowing drapery, and sublime expression of the angel, the delicate handling and beautiful colouring of the whole, renders it one of the most finished pictures of the master, and quite equal to compete with Guido's "St. Michael," at Rome, which it very much resembles both in style and colouring. "Moses Striking the Rock" (24 feet by 10, in the Caridad Hospital at Seville). Moses and Aaron, who stands at his side, are most dignified and imposing figures; the former with a physiognomy full of inspired holiness, looking up to heaven, with his hands folded, as if in gratitude for the accomplishment of the miracle he has just performed, whilst the water is flowing abundantly from a bold mass of rock immediately behind; in the left front-ground is a magnificent mule, with a little boy seated on it, holding the bridle whilst the father

procures some water ; a fine picturesque girl* is at the same time handing up a jar of water to him, and behind the mule is a sheep drinking, with a strong light thrown on it, admirably managed by the artist to exhibit the remarkably fine character and shape of the mule, around which is a clever group of men, women, and children, all either sating their thirst or preparing their jars, whilst others near the stream of water are kneeling down and filling their pitchers. In the right front-ground is represented another picturesque group occupied in a similar way ; one woman is giving water to her little child, and checking the importunities of an older one, who is admirably expressing great impatience and anxiety to drink ; above the group appears the head of a camel, looking with intense desire to press forward to the stream ; whilst in the back-ground is seen advancing a mass of people with their camels towards the spring. The colouring is in a warm tone, the composition masterly, original, and ingenious, and the *ensemble* in excellent keeping ; all the accessories of the picture are beautiful, with a remarkably curious variety of jars and pitchers ; the figures, too, are noble, every one of which possesses an expression suitable to the subject ; indeed it is quite dramatic and Rafaelesque, and relates the Scriptural event with inimitable accuracy ; such variety of human feeling exhibited in the mingled groups, which, contrasted with the dignity and sublime effect

* The girl and boy are said to be excellent portraits of Murillo's children.

of Divine power in Moses, altogether constitutes it one of the most gratifying and eloquent pictures I ever saw.* "The Miracle of the Loaves and Fishes," of the same dimensions, forms a pendant to the above picture. In the left front-ground is our Saviour with the seven loaves before him, one of which he is holding up and looking to heaven with a most inspired and God-like expression of feeling, as if petitioning the Almighty aid; around him stands a magnificent group of his principal disciples and apostles, amongst them Peter receiving the basket of fishes from a fine animated boy; in the right front-ground is a spirited group of the nearest portion of the crowd that is seen ranged behind in fine perspective, forming a noble back-ground, with a pleasing landscape and beautiful sky. The head and countenance of Christ are decidedly the finest of Murillo, and the group of figures immediately round him strikingly grand and in his best style; the colouring of the whole is deep-toned and rich, the accessories of the picture are exquisitely finished and natural, and the expression is admirably suited to the event, all being in anxious gaze to the Saviour, who seems to excite their intense curiosity. As an *ensemble*, however, it is not altogether so well imagined as the "Moses."

"The John of God" (ten feet high, with a semi-

* This painting was engraved in 1839 by the Spanish artist Esteve, and although it is not a first-rate specimen of that branch of art, nor does it convey an accurate conception of the merit and beauties of the original, still it is a very creditable work, and is obtaining for the proofs enormous prices.

circular top, also in the Caridad) represents Juanes, a celebrated holy and charitable monk of Grenada, bearing on his shoulders a sick man to the hospital; being overburdened and bowed down with the load, an angel comes to his relief, and gives him support in his noble purpose of mercy and charity. The angel is a splendidly commanding and dignified figure, with the most eloquent expression of divine encouragement and commiseration for the good monk, who is finely portrayed by the artist as manifesting strong feeling and anxiety for the object of his exertion. The sick man, too, is inimitably depicted; his natural helpless and hanging position over the shoulder of the monk, and the beautiful flesh tints of all three figures, are not surpassed by any painter; never was charity and its reward more expressively displayed or more powerfully conceived. The picture, however, is in a very dirty condition, which renders the accessories in parts quite obscure. The colouring is in Murillo's richest and warmest tone, and it may be pronounced one of the most spirited efforts of his pencil. The "Adoration of the Shepherds" (in the museum of Seville, twelve feet high), precisely in the same style and colouring as the last. The Virgin is represented sitting with the child in her lap, draped in the most superb and graceful style, but with a plain vulgar physiognomy, which is the only fault in the picture. The group of shepherds is most spirited and natural; one is bending forward, and looking with marked curiosity and devout feeling to see the child. Another at his side, and one on the

ground, are occupied with offerings, whilst behind appears the most spirited figure of a woman standing up, with a basket on her head. The light emanates from the child, and gives an opportunity for the artist to exhibit his always enchanting *chiaro oscuro* effects: it is a most captivating work of art.

The great altar-piece of the Capuchin Convent at Cadiz, consisting of a series of pictures, was the last, and, unquestionably, one of the best, of this great artist's works. The subject of the great central picture is the "Marriage of St. Catherine." The Virgin is represented extending the infant towards St. Catherine, who is receiving the ring; on each side are several angels attending the ceremony, and above are groups of cherubs, with a fine architectural back-ground and a graceful piece of drapery hanging from the right corner, all lighted from the glory of the child, with a sober tone of colouring and fine *chiaro oscuro*. Above, in a narrow cross panel, is God the Father, with cherubs on each side, beautifully painted and expressed in a dark mellow tone; in the upper panel to the right, is the guardian angel, treated in the same manner as the one in the Cathedral of Seville, though not quite equal to it in execution; in the panel beneath it is St. Francis at prayer, with an expression full of devotion and calm Christian feeling; in the left upper angle is St. Michael, treading down Satan, in his best and most sublime style; and underneath, Joseph with the infant Jesus, forming altogether a beautiful *chef-d'œuvre* of the master.

It was painted in 1680, but not completed by Murillo, in consequence of his falling from the scaffolding, which produced a serious illness from which he never recovered; and the work was finished by his most able scholar, Meneses Osorio, who very closely followed his manner.

"The two female potters, Santa Justa and Santa Rufina, the first Christian martyrs of Seville." They are represented holding between them a model of the Giralda, with pots, jars, and other specimens of their trade at their feet. As specimens in that branch of the art they are the finest he ever executed. The faces are the most pleasing, and the colouring, as well as delicate handling, quite worthy of Titian. They are in the Seville Museum, and are said to be exact portraits of Murillo's favourites.

"Santa Isabel of Hungary,"* in the Madrid Gallery. The princess, who was celebrated for her pious and charitable disposition, is represented dressing the wounds of the sick by whom she is surrounded, and are depicted with such perfect truth to nature, that the spectator cannot refrain from shuddering at the objects. Though so unpleasing a subject, it is as a work of art full of grace, simplicity, and beautiful execution, and is decidedly a noble masterpiece of the painter. It did ~~not~~ belong to the Caridad collection, and was, together with the

* The "Prodigal Son," the "Isabel of Hungary," and the "John of God," were finished in 1674, and gave the first proof of his advanced excellency in the art, particularly in the nobleness of his characters, in the expression of sentiment, and the philosophy with which he transcribes all the passions of the human heart.

"Moses," the "John of God," and the "Miracle of the Loaves and Fishes," taken by the French, and on their road to France, when the battle of Vittoria was fought, the result of which restored them to their rightful owners.

"The Vision of St. Anthony" (a large picture thirty feet high, in the Seville Cathedral). A sublime expressive figure of the monk prostrated in adoration of the infant Jesus, who is appearing above in a blaze of glory, surrounded by cherubs and angels, splendidly grouped and full of expression. St. Anthony's attendant, a monk of the same order, is reclining on the ground in front of the picture at the feet of his master, looking up at the vision with surprise, and holding up his right hand to shade the glare of the glory. It is in Murillo's boldest and most vigorous style, with rich warm colouring and deep *chiaro oscuro* effects.

"The Dream of St. Felix of Cantalicias," who felt himself in the presence of the Virgin, from whom he is receiving into his arms the infant Jesus. The Virgin is surrounded with a glory which is beautifully managed and illuminates the whole picture. The pious enthusiasm of the saint is inimitably expressed, and the drapery, as well as colouring of the *ensemble*, graceful and harmonious, and is a perfect imitation of Correggio, constituting a splendid production of the art, and, in the distribution of light, may be said even to excel Rembrandt. It is in the museum of Seville.

The two pictures in the Madrid Academy, illustrative of the foundation of Sta. Maria Maggiore

at Rome. One represents the vision of a noble Roman, to whom the Virgin appears in his sleep; the second is the visit of the Roman to the Pope, who expounds to him the vision, and, with most pope-like sagacity, refers it to the founding of a church. They are executed in the manner of the Venetian school, with powerful colouring, great delicacy of handling, quite Titianesque and harmonious in the general treatment.

"The Prodigal Son," in the Duke of Sutherland's gallery, is painted in his best style of *chiaro oscuro*. It may rank amongst the finest and most spirited of his performances, and is decidedly one of his most classical *chef-d'œuvre*, which at once distinguish him as an artist skilfully versed in all the various departments of his art.

"The Martyrdom of St. Andrew," at Seville, much in the same manner as the above. The blaze of celestial light is shining on the martyr, and illuminates the whole picture, which, contrasted with the dark shades and delicate demi-tints, is altogether unrivalled, and gives it quite a Correggiasque character.

There are also twenty of his works* in the Royal Gallery of Madrid, besides innumerable others in

* The choicest of these, and which may be reckoned amongst his best productions, are the "Infant Jesus as the Divine Shepherd," in a beautiful landscape, with a flock of sheep in the background; "A Holy Family;" "Rebecca at the Well;" "The Martyrdom of St. Andrew;" "An Annunciation;" "The Conversion of St. Paul;" "The Adoration of the Shepherds;" "Jesus and the Virgin appearing before St. Francis;" and the "Infant Jesus and St. John."

various parts of Spain, that are still jealously preserved as mementos of their great national artist ; and it may be confidently asserted, that no one can form a just conception of Murillo's talents as an artist until they have visited the Peninsula, and more particularly Seville, where his most powerful compositions are now situated. The Cathedral, Museum, and Caridad hospital, alone furnish to the lovers of art attractions sufficient to induce a visit to that country : it is there where Murillo appears in all his glory, where he revelled in his favourite pursuit, and painted all his finest works.

Never having left his country, and being a faithful imitator of nature, Murillo's manner was less exotic and more exclusively Spanish than that of any of the native artists : during his latter years his pictures exhibit a style quite peculiar to himself, the charms of which consist of the captivating effects of his colouring, which is altogether unequalled, and frequently rendered quite magical by the peculiar contrasts and accords of colours ; he was most successful in conveying aerial perspective to the farthest distance in the sky, and seemed to make all his outlines melt into air ; he was also accustomed to tone down his pictures with a sort of glazing, which gave that mellow softness that renders them so remarkable. He is celebrated for the originality of his treatment and invention, the gracefully flowing character of his draperies, and the simplicity, the perfect nature and unaffected grace, which distinguish his figures ; consequently his subjects seldom fail to interest the most fastidious critic : human affections

in all their variety, charity under all its forms, religion with all its fervour, love, and benevolence, were never more beautifully blended or correctly delineated; and had he possessed the advantages of a classical education, and a more intimate acquaintance with the antique, so as to have improved himself in the beau-idéalism, as well as the philosophy of the art, I have no doubt he would have transcended even the mighty Rafael. Although he painted little else than sacred history during the latter part of his life, he nevertheless left many proofs of his great versatility of genius, and his capabilities in other styles: his animals are always admirably drawn, his marine pieces, though extremely rare, are bold and spirited, and his groups of flowers were highly finished transcripts of nature. He completely led the school of his day, and devoted all his time and attention to the advancement of national art. In 1660 he zealously aided in the establishment of an academy at Seville, where he gave public lectures on anatomy and design, for the benefit of rising artists: all at that period seemed to emulate or imitate him; he was the great arbiter of the art, and his style was the *ne plus ultra* of the ambition of all. His best scholars and imitators were his intimate friend Villavicencio, Tobar, Meneses Osorio, and Sebastian Gomez, his slave: by the first two there are an immense number of pictures out of Spain, and particularly in England, that are honoured with the name of Murillo; but it may be safely asserted, that nine out of ten of those which represent Spanish children in low life are by Villavi-

cenzio, who was particularly fond of that subject, and executed them in the greatest perfection in his master's style ; his finest and most finished production is a group of ragged mendicant children playing with dice at the corner of a street, which he gave to Charles II. of Spain, and it is now in the Royal Gallery of Madrid, where strangers, unless pre-informed, invariably consider them a fine specimen of Murillo in that style. Villavicenzio's works, however, on close inspection, may be distinguished from those of his master by their being more highly coloured. There are, also, innumerable pictures, of all subjects, by Tobar and Gomez, that are now in the collections of England and the Continent, bearing the name of Murillo. Gomez was his slave, and spent all his leisure hours in painting, and so exactly acquired his master's touch and style, that his pictures obtained great repute after his death. Tobar was, also, a most determined copyist and imitator ; indeed his only occupation was in copying all the works of Murillo, in which he succeeded so admirably, that they were frequently sold to amateurs of his own day for those of his master, and in modern times are held as originals, even by collectors of the Peninsula. One of the few and the best of his own compositions is "The Holy Shepherdess," in the Madrid Gallery, which is a work of considerable merit. She is represented feeding some lambs with roses, and in the distance a stray lamb pursued by the infernal dragon, from which it is rescued by an angel. Murillo died at Seville, in the arms of his friend Villavicenzio, in the year 1682, in conse-

quence of the injury he received by his fall at Cadiz : he was of the most kind, honourable, and amiable disposition, mild, unassuming, and virtuous, consequently was universally regretted, and proved an irreparable loss to the school of Seville, which thenceforward rapidly declined into the most corrupt mannerism.

Cotemporary with Murillo were Juan Carreño di Miranda and Juan Valdez Leal, who after the death of the great master headed the Spanish school : the former had been early patronised by Valesquez, who employed him to assist in painting various parts of the royal residences ; his design was pure, with great breadth of manner and a mellow tone of colouring. In portraiture he followed the style of Valesquez, and gained the esteem and support of Charles II. As a fresco-painter and engraver, he possessed considerable talent ; his invention, design, and colouring, were remarkably good, but his handling was inferior, with a great deal of mannerism in his general style. Leal possessed great capabilities, but his style was often too forced and *maniéré*. The talents of Murillo excited his jealousy to an inordinate degree, and seriously affected his happiness, until the death of his rival gave him the lead in the school of Seville : his "History of the Prophet Elias," in the Carmen at Cordova, with some holy virgins and other subjects, exhibit great talent and ingenuity : his style is very peculiar, and not to be mistaken, being more original than any of the Spanish painters ; he was director of the academy

of Seville previous to Murillo: his "Death trampling on the Things of this World," and his "Bishop and Knight of Calatrava Rotting in their Graves" (now in the Caridad at Seville), are much admired; the latter is so natural, that Murillo, in praise of it, said, "To look at it, it is necessary to hold the nose."

To the two last-mentioned artists succeeded Claudio Coello, who may be considered the last great artist of Spain; under the auspices of Charles II. he assisted in decorating the Escorial and other palaces, and at the death of Carreño became painter to the king, as well as to the chapter of Toledo; far from exciting the jealousy of his cotemporaries, all warmly congratulated him, and thus acknowledged his pre-eminence; the arrival, however, of Lucca Jordano, in 1692, embittered his days, and he died the following year from the effects of jealousy; he was an intelligent person, and endowed with many qualities calculated to form a good artist, had he lived in a better age to employ them advantageously: he most faithfully adhered to nature, and, like the eclectics of Bologna, endeavoured to combine all the good points of his predecessors; but, unfortunately, the bad taste of the age, and the little knowledge of the antique, left him far below the elevation to which his talents might otherwise have enabled him to aspire. His "Holy Family," in the Madrid Museum, is one of his best works. Next to Coello may be placed Antonio Palomino, who as a philosopher, a theologian, and particularly as the

great writer on Spanish art, obtained greater celebrity than by the practice of his pencil; he commenced by copying from engravings, by which he contracted a mannerism that never left him; he was an enthusiastic lover of the art, and worked with indefatigable zeal; consequently his paintings are numerous throughout Spain, particularly those in fresco, in all the principal towns; they evince great erudition in the composition, with purity of design and good colouring, but the figures are vulgar, drapery stiff, and handling contracted. He at length abandoned his artistical occupations and entered the church, in 1725, and died the following year, leaving, besides his lives of the Spanish painters, several valuable treatises on the art.

Henrique de Las Marinas was another cotemporary with Murillo, and distinguished himself by the skilful execution of marine subjects which gave him the agnomen he bore; he was born at Cadiz, in 1620; when quite a boy, he devoted himself to painting, and, being fond of ships and the sea, became inspired with so determined a taste for the delineation of maritime subjects, which he executed with such skill and fidelity that his works were sought after with inconceivable avidity: he gave a truth and movement to his boats and vessels of all kinds that was quite admirable, and he produced, also, with exquisite art, the most beautiful transparency in the waves, the effects of vapour floating in the morning and evening atmosphere, and of aerial perspective. His paintings were held in such high

steem that they procured him an immense fortune, with which he retired in the after part of his life to Italy, where he died in 1680, leaving there many of his works, which are still to be found, though under some other name.

Francisco Antolinez De Sarabia, of Seville, was one of the better class of artists who followed in the school of Murillo, and whose style as well as colouring he closely imitated. Although he possessed a natural talent for the art, his greatest ambition was to pass for a man of letters and a celebrated barrister, which, for the purpose of obtaining some government law office, induced him to go, in 1672, to Madrid, where, however, he pleaded to no purpose; and, after attending the death-bed of his uncle, Jose Antolinez, in 1676, and being disappointed in his ambitious projects, he returned to Seville, and thenceforth devoted his talents to painting, in which he greatly distinguished himself in historical landscape. He was much sought after in his native place, where he is still a great favourite, and many of his best works are to be found; there are six in a chapel of the cathedral, of small easel size, representing Scriptural subjects in beautiful landscapes, with splendid groups of animals; they evince considerable talent, with a great facility of handling as well as invention, and a beautiful warm tone of colouring. He died at Madrid in 1700, whither he retired with the intention of taking holy orders; had he devoted his life and talent entirely to the art, he would have classed amongst the first masters

of his school. There are two good specimens of this master in the Spanish collection at the Louvre—"St. John Baptizing Christ," and the "Assumption of the Virgin."

As I have before observed, under Philip IV. the grandeur and prosperity of Spain rapidly declined; the weakness of that prince, with the wicked policy of his ministers, and the total alienation of Portugal, caused a series of not only unfortunate foreign contests, but of civil dissensions, that impoverished the whole country, and diverted the attention of the nation from the elegancies of art and science to the more natural consideration of self-protection, as well as to the preservation of the fast-diminishing fortunes of all classes. Hence artists lost their patrons: their means of support and stimulus to exertion were withdrawn, and after the death of Velasquez and Murillo the glory of Spanish art may be said to have entirely departed. Close upon these calamities followed the bloody and destructive War of the Succession, under Philip V., which brought the political abasement of Spain to its acmè, and, as an inevitable consequence, engendered the total degradation of art, in spite of the royal patronage and the last efforts of the academies, which in vain sent their students abroad, or theorised to youth at home. The first part of the eighteenth century already betrayed mannerism in its worst style, with a taste for allegory that was carried to the extreme of ridiculousness; native genius no longer existed, all was fictitious; and artists had re-

course to the last resource of decaying talent, namely, copying from engravings, which prevailed amongst the painters of all orders throughout the country.

The ultimate struggle to sustain the credit of the nation as a seat of art was made at the close of the eighteenth century by Charles III., who, having been on the throne of Naples, acquired there a taste for refinement and a love of the arts, and on his accession in the Peninsula assembled round him all the talent he could collect to develop the grandeur of his artistical conceptions, and to carry out the ideas of reform he projected. He brought over numerous valuable specimens of the antique, as well as pictures by the old masters, with which he enriched the collections of the royal galleries; he invited Rafael Mengs to his court, but, in a fit of prudery, caused some of Titian's best works to be destroyed in consequence of their nudities. All, however, would not do—the destiny of art was sealed—the star of Spain had set; and, notwithstanding the patronage and support that an enthusiastic sovereign could grant, he was unable to raise sufficient genius to reflect even a faint glimmering of the galaxy that had once illumined the schools of Seville, Valencia, and Castile. The only individuals who distinguished themselves in the three schools during this period were Francisco Goya, the Rubiras, father and son, and Antonio Viladomat; their merit, however, was but comparative, they were only the best of a bad age, and although the two last painted large historical subjects for the

churches and public buildings of the day, their greatest talent was displayed in a very inferior department of the art, such as interiors, landscapes, battle-pieces, and portraits, in the execution of which André Rubira closely imitated Velasquez' first manner. His "Blind Man, Singing to his own Accompaniment on the Guitar," possesses a good deal of merit, and is precisely in that style.

From the foregoing observations it will be seen that the style of the Spanish school of painting has been formed from those of Italy and Flanders, grafted on the fruits of a close study and imitation of nature pursued by the native masters; for, although a great number of Spanish painters, and particularly two out of three of the luminaries who have immortalised Peninsular art never left their native land, still it is a well-known fact that they unexceptionably derived all their excellencies either from foreign artists who visited Spain, or from the study of the Flemish and Italian *chefs-d'œuvre*, which were so largely imported in the various reigns by the sovereigns and nobility who then so warmly patronised art. The most striking features that distinguish the Spanish school are great truth of character, natural expression, beautiful colouring, and correct, but not elevated, design; the masters almost universally aspired to the charms of the Venetian palette, as seen by the powerful impasto, the dark, rich tones, and strong contrasts of light and shade, that mark almost all their great works. Their defects are indifferent composition, a want of noble-

ness, and ideal grace and beauty, in their figures, with a total absence of that elevated sentiment and pathos which render so powerfully eloquent the distinguished productions of Italian art.

The improved period of their schools commenced about the early part of the sixteenth century, and reached its acmé at the close of the seventeenth, under Murillo, Velasquez, and Zurbaran, the first of whom, it may be justly said, gave a nationality and a head to Spanish art: for, although Velasquez was confessedly a more fertile and universal genius, still his works were more Flemish and Italian in their character; whereas the former, though an imitator of so many masters, whilst maintaining all the national characteristics, succeeded in establishing a style peculiarly his own, the influence of which seemed to animate his cotemporaries, and served as a rule and a model for his successors.

Portraiture was always practised to a great extent in Spain, in consequence of a taste for that style being early acquired from those of Titian, Rubens, and Vandyke, and nearly all the great Spanish artists have handed down proofs of their skill in that particular department. Sacred history, however, predominated, but, for reasons already suggested, the subjects are but too frequently rendered unpleasing and offensive to the lovers of art, by their gloomy fanaticism, by the disgusting objects they so oftentimes represent, and by their unpoetical anachronisms, all of which mar the sensations of artistical delight, and destroy the agreeable associations that

in general flow from the contemplation of illustrated history. Many of their artists have, nevertheless, most successfully treated scenes of familiar life, as well as battles, marine subjects, and also flower-pieces, some of which are executed with a finish and fidelity worthy of the Dutch school. In landscape, all the schools have produced specimens which, for truth and picturesque beauty, are not to be surpassed, though in tone inferior to the captivating productions of Italy, which may be imputed to the difference and peculiarities of the two climates. The great masters of the art in Venice drew their inspirations from the Alpine heights of the blue Friuli, from Salvator Rosa and Gaspar Poussin, also from all the rich, romantic scenes of Tuscany, the heights of Rome, and of lower Italy, so remarkable for their grand and striking atmospheric effects, as well as for the rich and mellowed tints with which they are so frequently seen invested; whilst the sky of Spain, though so bright, brilliant, and cloudless, presents a cold expanse of blue, unsuited to the painter's purpose, and the prevailing atmospheric tints throughout the country are of a peculiar silvery grey, at once accounting for that silvery grey tone which characterises not only the Spanish landscapes, but more or less most of the works of the three schools.

To be enabled to form a correct estimate of Spanish art, I deem it absolutely necessary to visit the Peninsula, for, although the last few years have added many valuable specimens of their masters to

our collections in England, yet all their highest order of works fortunately escaped the ravages of war, and are now jealously guarded in their royal galleries, churches, and museums; indeed, notwithstanding the devastations of the French invasion, the whole country abounds in pictures, and would furnish the means of forming the most valuable collections, could they be brought to light; but the calamities of civil dissensions, which have so long distracted the nation, and subjected private as well as public property to incessant outrages, have caused every object of value in that department to be secreted until the restoration of more tranquil times; and I have no doubt, when that period happily arrives, that an unbounded source of artistical wealth will be rapidly brought into the market. Immense numbers of excellent works are known to exist in private families, which have been handed down as heirlooms, and are only hidden to save them from the rapacity or wickedness of political adventurers. However, Seville and Madrid alone offer in their churches and galleries the strongest temptation for the lovers of art to go there; in the former place Murillo shines in all his glory, in the latter only can Velasquez be known. Formerly Seville was renowned for its riches in private cabinets of painting; these have all disappeared, and the only private collection of any interest or importance now is that of the English consul, Mr. Williams, who most courteously exhibits it to all visitors; but the influence of the church in Seville has been enabled to preserve and assemble such a galaxy of talent in their splendid and inter-

esting cathedral,* that it in the present day constitutes a most opulent repository of art, which, added to the treasures of the Caridad hospital and the museum, furnish fascinations for the artist and amateur to revel in for an almost unlimited sojourn.

At Madrid the royal gallery of paintings may justly be said to rank with the richest and choicest of all Europe, inasmuch as it unquestionably possesses by far the smallest portion of indifferent works, with the greatest number of really fine pictures of any similar institution. It has been formed from all the royal collections that formerly adorned the numerous palaces of the sovereigns of Spain, and includes all those magnificent *chefs-d'œuvre* of Titian, Rubens, Lucca Jordano, and other masters of the art who visited the metropolis of Spain, under the especial auspices of Charles V. and his art-loving successors; since the abolition of monasteries, it possesses, also, that unrivalled collection of master-pieces so long the boast of the Escorial, which includes the celebrated "Tobit," "The Visitation," and the far-famed "Holy Family" of Rafael, known by the name of the Perla;† it abounds in the finest specimens of Titian, Paul Veronese, Tintoretto, and the Bassanos, as well as of all the celebrated masters of

* Besides works of Herrera, Roellas, Zurbaran, Alonzo Cano, Morales, Ribera, and Antolinez, the cathedral possesses twelve of Murillo. The museum, in its collection, also boasts twelve of the same great master, and the Caridad his splendid *chef-d'œuvre* before mentioned.

† It received the distinctive agnomen of La Perla, from its being the gem of Rafael's "Holy Families," the one which the artist declared to be his *capo d'opere*.

the Roman, Florentine, and Bolognese schools; the works of Gaspar and Nicolas Poussin, are both numerous and excellent, and the Claudes only to be surpassed in England; the productions of the Dutch and Flemish schools are also of the highest order, in which Rubens shines as pre-eminently as in his native land. With respect to the Spanish schools as a national collection, it is doubtless incomplete in the series of native masters; which elicits our surprise, considering the number of works of every master, and of all ages, that abound throughout Spain: all the greatest of her painters are, however, admirably illustrated, and the collection may certainly be considered of the most *recherché* character. Velasquez, who lived by the smiles, and under the influence of a patronising court, devoted his best skill and all his artistical energies in their service; and, whilst in their employ, he in every style displayed his enchanting powers, and exhibited that versatility of talent and genius which so peculiarly characterised him; indeed, it is only in Madrid where that great artist can be known to be truly appreciated. There is one circumstance, however, to be lamented, namely, that almost all the paintings in Spain are in a most neglected and filthy condition, and frequently so encrusted with accumulated dirt, that the most delicate beauties of the works are totally obscured, a circumstance that has recently given rise to a still greater and more inveterate evil, a mania for restoring and cleaning them by a set of inefficient artists, who will inevitably destroy all the great masterpieces of Spain if they are allowed to

continue in their unhallowed office. In Madrid, immense quantities of paintings are daily being brought forth from their lurking-places, and exhibited for sale at the numerous brokers; I would, however, counsel travellers to that capital to be on their guard in making purchases of pictures; for, *all* are pronounced Murillo's, Velasquez', Cano's, Zurbaran's, &c. &c., and, notwithstanding many of them may be works of decided merit, it will be found on scrutiny and inquiry, that they are almost unexceptionably by the cotemporary copyists of those masters or their successors, who followed in the same style.

It is greatly to be lamented that the anarchy which has now so long convulsed the whole Peninsula, and shaken the very foundation of her social fabric, must necessarily place an insurmountable barrier to all visiting excursions on the part of the curious and pleasure-hunting portion of her neighbours and allies, and hence, until the restoration of internal peace and order, effectually preclude amateurs the gratification of viewing the noble works of art for which she has ever been so justly celebrated. Let us fervently hope, however, that splendid country, whereon Nature, too, has shed so many blessings, may, like another phoenix, rise from its ashes, and once more develop virtues, talent, and genius, that will again place her in juxtaposition with the rank and consideration which other civilised nations hold in Europe.

APPENDIX;

CONTAINING

A CHRONOLOGICAL LIST OF ALL THE NATIVE PAINTERS
OF SPAIN; WITH DATES OF THEIR BIRTH, DEATH,
OR THE PERIOD WHEN THEY FLOURISHED.

-
- Juan Becerril Gonzales, son and scholar of Peter Berru-
guette, Toledo, history *f.* 1498
- Alvar Perez de Viloldo, Toledo, scholar of Juan de Bour-
gogne *f.* 1499
- Juan de Viloldo, nephew and scholar of the above at
Toledo, history *b.* 1490, *d.* 1557
- Juan de Toledo, scholar of Juan de Bourgogne at Toledo, *f.* 1498
- Paolo Aregio, Valencia, history, celebrated for correct
design; his style after Vinci *f.* 1506
- Juan Nuñez, scholar of Sanchez de Castro, at Seville,
history, in the stiff Gothic style *f.* 1500
- Jacques Lopez, scholar of Antonio del Rincon at Toledo,
one of the best painters of his time in the Byzantine
style, history in fresco *f.* 1500
- Francisco Guillen, of Toledo, history *f.* 1500
- Frutos Flores, of Toledo, history *f.* 1500
- Francisco Corrales, of Toledo *f.* 1500
- Pedro de Cordoba, of Cordova, history, in good style for
the age, uniting finish with correct design and har-
mony of colouring *f.* 1500
- Inigo and Antonio Comontes, brothers and scholars of
Antonio del Rincon, of Toledo, history *f.* 1500
- Juan Sanchez di Castro, painted history *f.* in Seville 1454

Pedro Delgado, mystical subjects	b. Orgaz, <i>fl.</i> 1500
Francisco Amberes, historical painter and sculptor of Toledo	<i>fl.</i> 1500
Luiz de Medina, excellent fresco-painter, of Toledo, history	<i>fl.</i> 1500
Pedro Sanchez, painted for the cathedral at Seville	1464
Ferdinand del Rincon, son and scholar of Antonio, Toledo, history in fresco	<i>fl.</i> 1510
Gaspard de Palencia, of Valladolid, history	<i>fl.</i> 1510
Barthelemi de Mesa, painted history in fresco at Seville in 1511	
Andrè de Mexia, historical painter and gilder, at Seville, <i>fl.</i> 1522	
Ferdinand Gallegos, history, b. Salamanca, 1475, studied under Berruguette in Madrid, painted in Albert Durer's style, and died at Salamanca	1550
Jaques de la Barrera, history	<i>fl.</i> in Seville 1522
Alphonso Berruguette, son of Pedro, painter, sculptor, and architect, celebrated for his pure and correct design, born at Paredes de Nava, 1480, and, after visiting Italy and painting for various cities of his native country, he died at Alcala in	1561
Juan Borgoña, of Toledo, history, portraits, and fresco-painter, one of the most celebrated artists of his time	b. 1471, d. 1553
Juan de Espagna, so called in Italy, whence he travelled to study the art under Perrugino	<i>fl.</i> 1520
Andrè and Alphonso de Espinosa painted history at Burgos	1524
Pedro Fernandez de Guadalupe, history and fresco-painter in Seville	<i>fl.</i> 1527
Pedro Francione, a Spanish painter of great merit, settled in Italy and painted in Naples about	1521
Alexis Hernandez, history, painted for the churches of Seville and Cordova about	1515
Andrè Leon, painted historical subjects for the cathedral of Seville about	1515
Jayne Segarra, painted history in the churches of Reus about	1530
Francisco Neapoli, b. in Madrid, visited Italy and imitated Da Vinci, painted for the churches in Valencia	1506
Hernando Yañez, b. Almadina, visited Italy, and said to have worked under Rafael; his style was quite Italian, and he enjoyed a great reputation in Spain,	

- particularly at Cuença, where his works in religious history abound, and where he died . . . 1555
- A. Gallego, historical painter and sculptor . . . *f.* 1545
- Johannes de Aneda, historical painter at Burgos, where he flourished about . . . 1565
- Antonio de Arfian, scholar of Luis Vargas, painted in Seville, and was celebrated in the fresco style; he painted cloth for furniture, at that time much used and exported to America . . . *f.* 1551
- Jaques Fernandez, historical painter at Seville, in a dry, stiff style . . . *f.* 1540
- Nicholas Falco, of Valencia, painted history in the then style of those who had not been in Italy . . . *f.* about 1530
- Antonio Domenechi, history, scholar of Nich. Barras, in Valencia . . . *f.* 1555
- Cuevas, historical painter at Huesca, and scholar of Pelegret of Toledo . . . *f.* 1550
- D. Correa, painted in the cathedral of Ual-de-Iglesias, studied in Italy . . . *f.* 1550
- Gaspard Becerra, *b.* at Baeza, 1520, sculptor, painter, and architect, studied in Italy under M. Angelo, and on his return ornamented various churches and palaces in Spain—Madrid, Saragossa, Valladolid, Grenada, Salamanca, Pardo, Zamora, Astorga; he died in 1570, much regretted by his countrymen.
- Francisco Comontes, son and scholar of Inigo Comontes, of Toledo, where he painted for all the churches, and was celebrated for his composition and bold execution . . . *d.* 1564
- Martin Gomez, of Cuença, and Juan, his brother, historical painters under Philip II. and III. . . *f.* about 1590
- Don Philip Guevara, celebrated amateur painter of history, followed in the suite of Charles V. to Italy, where he cultivated his genius from the works and counsel of Titian . . . *d.* 1563
- Pedro Machuca, painter, sculptor, and architect, studied in Italy under Rafael, and afterwards worked at Grenada and Toledo . . . *f.* 1548
- Luis Morales (El Divino), *b.* at Badajos, 1509, history and portraits, of which he has left specimens at Toledo, Valladolid, Madrid, Seville, Burgos, Grenada, &c. *d.* 1596
- Pedro Pablo, historical painter in Catalonia, celebrated for his colouring and correct design . . . *f.* about 1560

- Christopher Pacheco, history and portraits, the latter remarkable for high finish *f.* 1560
- Thomaso Pelegret, of Toledo, studied in Italy.
- Antonio Perez, painted in the cathedral of Seville *f.* 1564
- Johannes Ramirez, portrait-painter in Seville *f.* 1537
- Alphonso Sanchez Coello, celebrated painter in history, portraits, fancy pieces, and in fresco, *b.* near Valencia, 1515, but established at Madrid, where he painted the portraits of all grandees who visited there, and particularly of the royal family . . . *d.* 1590
- Elizabeth Sanchez Coello, daughter of the above, learned from her father, and attained great celebrity in portraiture *d.* 1612
- Santo Domingo, scholar of Luis de Medina, at Toledo, history *f.* 1555
- Pedro Serafin, historical painter at Barcelona *f.* about 1560
- Luis Vargas, one of the best Spanish painters of his time, *b.* in Seville 1502; after studying in Italy under Perin del Vaga he returned to Seville, where he left numerous works in the churches . . . *d.* 1563
- Jerome Vasquez, historical painter, *b.* at Seville, the scholar of Becerra, and painted principally at Valladolid *f.* 1563
- Juan Battiste Vasquez, of Seville, painter and sculptor, practised at Toledo and Malaga . . . *f.* 1579
- Juan Charles Ruiz Gixon, the scholar of Herrera le Jeune *f.* in Seville about 1677
- Antonio Ruiz, fellow-student with Antonio Arfian *f.* 1560
- Pedro Rubiales, historical painter of great merit, studied in Italy under Salviati . . . *f.* in Seville about 1555
- Pedro Raxis, an historical painter of great repute at Grenada about 1575
- Nicolas Factor, *b.* 1520 in Valencia, celebrated for the exclusive subjects of the Infant Jesus and Virgin, of which he painted immense numbers in a finished, careful style *d.* 1583
- Juan Fernandez Navarrete (el Mudo), *b.* 1526, sacred history and mythology, studied in Italy . . *d.* 1579
- Leonard Henriquez, of Cordova . . . *f.* 1580
- Isaac Hermes *f.* in Tarragona about 1587
- Vincensio Johannes, *b.* 1523, studied in Rome, and became

- the coryphæus of the Valencian school, which he established ; subjects from Scripture occupied his sole attention. His son Vincenzo Johannes, followed the same style, but did not equal him . . . *d.* 1579
- Esteban Jordan, painter, sculptor, and architect, at Valladolid, scholar of Berruguette, his best works in the cathedral of Valladolid . . . *f.* 1587
- Juan Labrador, famous in fancy pieces and flowers, in which he excelled, scholar of Morales el Divino, whose high finish he practised in all his works . . . *d.* in Madrid 1600
- Francisco Lopez, scholar of Carducho, *f.* in Madrid 1590, where he enjoyed great repute.
- Francisco Olives, historical subjects in Tarragona *f.* 1557
- Pedro Oña, painter and sculptor, scholar of Esteban Jordan . . . *f.* in Madrid 1590
- Miguel Oñate, celebrated in portraiture, studied under Antonia More at Madrid, where he enriched himself by his talents . . . *d.* 1552
- Juan Perez Florian, famous for fancy pieces . . . *f.* 1556
- Pedro Villegas Marmolejo, *b.* 1520 in Seville, and became one of the best of the Andalusian school in the treatment of sacred subjects.
- Christophe Acevedo, scholar of Carducho in Madrid, where he left his works in many of the convents about 1585
- Martin Galindez, *b.* 1547 at Haro, turned monk, and became celebrated in his convent as a painter, sculptor, and mechanist ; his works adorned every apartment of the convent, and he *d.* there in . . . 1627
- Louis Pascal Gaudin (religieux), historical painter, *b.* 1556 near Barcelona, painted for the principal churches of Seville, Valencia, and Barcelona *d.* 1621
- Pedro Guzman, scholar of Pedro Caxes, became a distinguished professor under Philip III. . . 1601
- Juan Iciar, amateur painter, wrote a treatise on the art *b.* 1550
- Juan de Landa, historical painter of merit at Pampeluna *f.* 1600
- Johannes de Aragon, painted religious history at Grenada about 1580 ; he left many works in the convent of St. Jerome there.
- Tison Artos, painted religious subjects in Murcia . . . 1580
- Fabrice Castello, history and battles, studied under Francisco Urbino at Madrid, and became painter at the Escorial under Philip II. . . *d.* in Madrid 1617

- Cianeros (two brothers), *b.* at Toledo, and painted sacred subjects for various convents.
- Pedro Guitart, painted history in Castile . . . about 1580
- Philipe de Liano, portrait-painter at Madrid, called the little Titian, from the great merit of his works . . . *d.* 1625
- Theodose Mingot, historical painter, studied in Italy, and painted afterwards, with Becerra, in the palaces of Madrid, where he *d.* 1590
- Nicholas Vergara (le vieux), historical painter, sculptor, and painter on glass, one of the best artists of the age, distinguished by the grandeur of his forms and the delicate taste of his accessories; he worked principally at Toledo, where he *d.* in 1574, leaving his son Nicholas Vergara, who became equally celebrated, and was employed in adorning the cathedral of Toledo and other churches, until his death in 1579
- Juan de Cea, historical painter at Burgos . . . *f.* 1565
- Juan de Cerecedo, historical painter at Valladolid . . . *f.* 1577
- Juan Vera, sculptor and painter in history at Baeza . . . *f.* 1585
- Luis Velasco, historical painter, of great merit at Toledo, remarkable for correct design, noble forms, suavity of manner, and brilliant colouring *d.* 1606
- Christophe Velasco, son and scholar of the above, celebrated for fancy pieces, portraits, and landscapes; he received from Philip III. 5000 francs for seven views of towns in Flanders *f.* 1615
- Mathias Velasco, son and scholar of Christophe, painted history for the court of Philip III. *f.* 1620
- Francisco Aguila, fresco-painter in Murcia, where he . . . *f.* 1580
- Jaques Aguilera, historical painter of great reputation at Toledo, where he was consulted by the chapter on the subject of all artistical works about 1587
- Isaac d'Helle, historical painter at Toledo, in the terrible style of Buonarrotta *f.* 1568
- Toussaint Pedriel, fresco-painter, scholar of Sanchez Coello *d.* 1578
- Juan Battiste Arguello, painter of still life at Seville . . . *f.* 1594
- Ferdinand Avila, painter of history, and sculptor, under Philip II. at Toledo *f.* 1594
- Miguel Barroso, great historical painter in fresco, scholar of Becerra in Madrid, and painter to Philip II.,
d. at the Escorial 1590

- Nicolo Borras, *b.* at Cocentayne 1530, and scholar of Johannes at Valencia; he entered the church, and retired to a convent, where he painted an immensity of sacred pieces for various churches, and . . . *d.* in 1610
- Jerome Cabrera, scholar of Gaspard Becerra, historical painter *fl.* 1570
- Juan Campo, studied in Toledo, painted history, and went to America in 1557, where he distinguished himself in his art, and left numerous works . . . *b.* 1530
- Luis Carbajal, painter in history, *b.* at Toledo 1524, scholar of Juan Viloldo; his compositions place him in the second rank of artists of his day, he was highly prized by the court, and was employed in the Escorial *d.* 1616
- Alphonso Vasquez, *b.* in Rome of Spanish parents, and became a celebrated painter in history, flowers, fruit, and fancy pieces, in Seville, whither he came at an early age under Arfian, and attained a high reputation, *d.* 1645
- Augustin and Amoro Vasquez, brothers, painters in fresco *fl.* 1594
- Paolo Cespedes, historical painter, sculptor, and architect, *b.* 1538 at Cordova, visited Italy; his best works at Madrid, Seville, and Cordova *d.* 1608
- Johannes Chacon, painted history at Seville 1560
- Johannes Chamorro, celebrated in historical subjects, scholar of Herrera el Veijo, and *d.* president of the academy of Seville 1673
- Francisco Cid, a celebrated fresco-painter at Seville 1594
- Jaques de Urbina, celebrated in sacred history, and highly esteemed in Spain in his time; his great work at the Dominican convent at Segovia . . . *fl.* at Madrid 1594
- Juan de Urbina, scholar of Sanchez Coello at Madrid *fl.* 1570
- Don Juan de Uceda, scholar of Dominic Martinez, *b.* at Seville.
- Juan de Uceda, one of the best artists in Seville about 1594
- Christophe Llorens, celebrated in sacred history at Valencia, and remarkable for his correct design and colouring *fl.* 1597
- Pedro Montaya, enjoyed great celebrity at Seville as painter of sacred subjects 1590
- Luis Fernandez, a painter of great repute at Seville, was the master of old Herrera and Pacheco 1580

- Luiz Fernandez, b. 1596 at Madrid, scholar of Caxes,
 d. at Madrid 1654
 Zamora, painter of Holy Families and Virgins, at Va-
 lencia *fl.* 1600
 Jaques Zamora, celebrated in history and fresco-painting,
 at Seville 1594
 Juan Valon, great fresco-painter in Valencia, about 1603
 Luis de Vaidevieso, fancy painter, of great reputation,
 at Seville, where he painted ornamental serges for
 the Americas about 1600
 Jayme Terrol, painter of history, scholar of Nicholas
 Borrás, in Valencia *fl.* 1607
 Pedro Juan de Tapia, celebrated in Valencia for small
 fancy pieces *fl.* 1586
 Antonio de Segura, historical painter and architect, em-
 ployed in the Escorial under Philip II. d. 1605
 André Sanchez, painted history under El Greco, at
 Toledo *fl.* 1600
 Francisco Ribalta, b. 1551, one of the great masters of
 the Valencian school, studied in Italy, and d. at
 Valencia 1628; his works are in many of the princi-
 pal cities of Spain.
 Vincenzio Requena, historical painter in Valencia *fl.* 1590
 Blas del Prado, celebrated in history, fruit, and flowers,
 at Toledo, the scholar of Comontes *fl.* 1600
 Pantoja de la Cruz, painted history and portraits, scholar
 of Sanchez Coello, and one of the royal painters under
 Philip II. and III. d. in Madrid 1610
 Pedro Ortega, a fresco-painter in Seville *fl.* 1594
 Pedro Orrente, history and fancy pieces, studied at
 Venice, and after settled in Valencia d. 1644
 Illel Adriano, monk of Cordova, where he painted his-
 tory d. 1630
 Juan Cardenas, reputed for his beautiful flowers and
 fruits *fl.* 1620
 Gregorio Castañeda, scholar of Francisco Ribalta, at Va-
 lencia d. 1629
 Juan Valon, painted sacred history in fresco, at Valen-
 cia *fl.* 1603
 Juan de Soto, painted sacred history in Madrid d. 1620
 Juan Sanchez Cotan, entered the church, and became a

- skilful painter in history, flowers, fruit, and still life *d.* 1627
- Luiz Sanchez, celebrated in history and miniature illuminations at Madrid *fl.* 1611
- Clement Sanchez, painted sacred subjects for the churches and convents of Valladolid *fl.* 1620
- Francisco Garcia, an artist of merit in Murcia *fl.* 1607
- Augustin del Castillo, painted history in fresco, scholar of Luiz Fernandez, *b.* at Seville 1565, *d.* at Cordova 1626
- Eugene Caxes, history and mythology, painted for Philip III. *b.* 1577 at Madrid, *d.* 1642
- Juan Chirinos, scholar of El Greco, attained great merit, *b.* 1564 at Madrid, *d.* 1620
- Juan Giner, a painter at Valencia, celebrated for his beautiful perspectives about 1615
- Juan Gomez, historical painter under Philip II. *d.* 1597
- Bartelimi Gonzales, studied at Madrid under P. Caxes, was considerably employed by Philip III. *b.* 1584 at Valladolid, *d.* 1627
- Tomaso Gracian Dantisco, secretary and painter to Philip III., his works celebrated by Lopez de Vega, *fl.* 1610
- Jaques Salcedo, celebrated fresco-painter at Seville about 1594
- Francisco Romulo, of Madrid, painted history, *d.* at Rome 1635
- Jaques Romulo, brother of the above, but more eminent in the art, studied in Italy *d.* 1630
- Juan de las Roellas, celebrated historical painter at Seville, where his works abound *b.* 1560, *d.* 1625
- Jerome Roderiguez de Espinosa, celebrated in sacred history, and settled in Valencia, where he died. *b.* at Valladolid, 1562, *d.* 1630
- Bartelemi Rio Bernuis, historical painter in Toledo, scholar of Gaspard Becerra *d.* 1627
- Juan de Ribalta, son and scholar of Francisca, history and portraits, at Valencia *fl.* 1620
- Don Joseph Ramirez, historical painter at Valencia, scholar of Jerome Espinosa *b.* 1624, *d.* 1692
- Jerome Ramirez, a disciple of Roellas, painted history in Seville *fl.* 1620
- Jacques Polo, painted history and portraits, scholar of Patrici Caxes, at Madrid *d.* 1600

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| Jacques Polo (son), a superior artist in the same style, excelled in portraits | <i>d.</i> 1655 |
| Juan Francisco and Etienne Perola, painters, architects, and sculptors, painted fancy pieces, battles, landscape, and history | <i>f.</i> 1626 |
| Francisco Pacheco, celebrated in history, portraits, and fresco | <i>b.</i> at Seville 1571, <i>d.</i> 1654 |
| Jerome Mora, of Madrid, scholar of Sanchez Coello | <i>f.</i> 1630 |
| Juan Mazo Martinez, of Madrid, the best scholar of Velasquez, in portraits, landscape, and fancy pieces | <i>d.</i> 1687 |
| Juan Baptiste Mayno, scholar of El Greco, and master of Philip IV. | <i>f.</i> 1630 |
| Joseph Martinez, historical painter at Valladolid | <i>f.</i> 1598 |
| Gregorio Lopez Madera, a celebrated doctor and amateur painter in Madrid | <i>b.</i> 1574, <i>d.</i> 1640 |
| Pedro Lopez, historical and portrait-painter at Toledo, scholar of El Greco | <i>f.</i> 1608 |
| Francisco Lopez Caro, portrait-painter at Seville, settled in Madrid | <i>b.</i> 1598, <i>d.</i> 1662 |
| Juan de Licalde, portrait-painter at Madrid, and famous for pen-drawings | <i>f.</i> 1628 |
| Blas de Ledesma, famous fresco-painter in the Italian style at Seville | <i>f.</i> 1600 |
| Francisco Herrera (el Viejo), great historical fresco-painter at Seville, scholar of Fernandez, his works in all the churches of Seville | <i>b.</i> 1576, <i>d.</i> 1656 |
| Alphonso Herrera, an historical painter of merit at Segovia | <i>f.</i> 1615 |
| Juan de Haro, historical painter in Castile | <i>f.</i> 1620 |
| Don Francisco Velasquez Minaya, celebrated amateur in fancy pieces, great taste and science | <i>f.</i> 1630 |
| Christophe de Vera, scholar of Paul Cespedes, history | <i>b.</i> 1577 at Cordova, <i>d.</i> 1621 |
| Jerome Yavarri, fresco-painter at Valencia | <i>f.</i> 1630 |
| Thomaso Yepes, painter of still life, fruit, and flowers, at Valencia, of great esteem | <i>d.</i> 1674 |
| Pedro Obregon, historical painter, fancy pieces and engraver, one of the best scholars of Vincent Carducho, at Madrid | <i>b.</i> 1597, <i>d.</i> 1659 |
| Puan de Peñalosa, historical painter, scholar of Paul Cespedes at Cordova | <i>b.</i> 1581, <i>d.</i> 1636 |

- Antonio Pereda, scholar of Cuevas at Madrid, possessed great genius in all branches of the art
b. 1599 at Valladolid, *d.* 1669
- Andr  Polanco Perez, painted history in Madrid about 1620
- Juan Arnau, historical painter at Barcelona *b.* 1595, *d.* 1693
- Le Marquis d'Aula, celebrated amateur painter at Madrid 1636
- Francisco Zurbaran, celebrated historical painter, scholar of Juan Roellas at Seville, *b.* 1598, became a royal painter, and *d.* in 1662
- Barnabe d'Ayala, historical painter, scholar of Zurbaran at Seville, where he became one of the professors of the academy *d.* 1673
- Jerome d'Ayanza, celebrated at Madrid for his wit and learning, as well as his skill in painting *f.* 1620
- Pebro Aybar Ximenes, history, scholar of Francisco Ximenes at Seville *f.* 1682
- Juan Zorilla, painter of history in Madrid *f.* 1630
- Francisco Zari ena, historical painter at Valencia, scholar of F. Ribalta *d.* 1624
- Juan Zari ena, history and fresco-painter, scholar of Francisco *d.* 1634
- Christophe Zati ena, son and scholar of Francisco at Valencia *d.* 1622
- Juan Luiz Zambrano, scholar of Paolo Cespedes at Seville, history and fancy pieces *d.* 1639
- Francisco Ximenes, historical painter and fresquist at Tarragona, studied at Rome *d.* 1666
- Don Diego Velasquez de Silva, chief of the Madrid school, celebrated in all styles *b.* 1599, *d.* 1660
- Christophe Vela, scholar of Paul Cespedes at Cordova, and afterwards of Carducho at Madrid *d.* 1658
- Don Juan de Vanderhamen de Leon, portrait, history, and flowers, fruit, and interiors, *b.* 1596 at Madrid, *d.* 1632
- Juan Uceda Castoverde, one of the best scholars of Juan Roellas at Seville, in history *f.* 1636
- Luiz Tristan, scholar of El Greco at Toledo, great merit in history and portrait *d.* 1640
- Juan de Toledo, scholar of Tristan *f.* 1645
- Juan el Capitan di Toledo, painter of history, fancy pieces, and battles, studied in Italy when a soldier there
d. in Madrid 1685

- Juan de Segovia, celebrated for his exquisite skill and taste in every branch of marine painting
f. in Madrid about 1645
- Don Joseph Martin Rufo, painter of history and portraits at Madrid.
- Sebastian Ruesta, an intelligent amateur artist at Seville, where he *d.* 1669
- Gabriel Rueda, historical painter at Grenada, at Seville, *d.* 1641
- Pedro Baena, history and portraits, excelled in the latter, and *f.* 1670
- Francisco Barrera, historical painter in Madrid . . . 1640
- Gregorio Bausa, scholar of Francisco Ribalta at Valencia, *b.* 1590, *d.* 1656
- Antonio Bisquert, of Valencia, learned in the school of Ribalta *d.* 1645
- Felices Caceres, of Saragossa, historical painter in fresco, *f.* 1645
- Andr  Carre o, of Valladolid *f.* 1630
- Juan Castillo, the master of Cano, Murillo, and Moya, *b.* 1584 at Seville, *d.* 1640
- Francisco Collantes, a highly esteemed historical and landscape-painter, scholar of Carducho, *b.* 1599, *d.* at Madrid 1656
- Antonio Contereros, scholar of Paul Cespedes *b.* 1587 at Cordova, *d.* 1654
- Juan Corte, celebrated in history, battles, and landscape, studied under Velasquez *b.* 1597 at Madrid, *d.* 1660
- Pedro Cuquet, painted history in excellent style of composition *d.* at Barcelona 1666
- Jaques Valentin Diaz, celebrated at Valladolid for his architectural subjects *d.* 1660
- Juan Leandro Fuente, historical painter of great merit at Grenada *f.* 1640
- Don Juan Galvan, painted history in good style at Saragossa *d.* 1658
- Francisco Gassen, painted history at Barcelona, *b.* 1598, *d.* 1658
- Vincenzio Guirri, celebrated in portraiture at Valencia, *d.* 1640
- Francisco Guirro, history, *b.* 1630 at Barcelona, where he painted for the churches *d.* 1700
- Antonio Orphelin, celebrated in Valencia *b.* 1597, *d.* 1660
- Esteban Hurtado de Mendoso *f.* at Seville 1630

- Sauveur Jordan, portrait-painter of great merit at Madrid *fl.* 1640
- Antonio Rubio, historical painter at Toledo *d.* 1653
- Rolan Fanguerbe, historical painter in Seville *fl.* 1650
- Juan Rizi, sacred history, visited Italy, and attained great celebrity *b.* 1595 at Madrid, *d.* 1675
- Joseph Ribera (Spagnuolo), reared in Valentia, and retired to Naples, where he became a first-rate artist, *b.* 1588, *d.* 1659
- Don Jerome Munoz, excellent portrait-painter at Madrid, *fl.* 1630
- Pedro Micier, historical painter in fresco, in great repute at Saragossa *d.* 1659
- Juan de Mesa, historical painter at Madrid about 1625
- Andr  Medina, painter and engraver at Seville, scholar of Juan Castillo *fl.* 1663
- Bartelemi Matarana, historical-painter in fresco at Valencia *fl.* 1630
- Esteban March, scholar of Pedro Orrente at Valencia, attained high celebrity in the representation of battles *d.* 1660
- Francisco Lopez Caro, portrait-painter at Seville and Madrid, but stiff and mani r , the scholar of Roellas, *b.* 1598, *d.* 1660
- Alexandre Loarte, famous for fancy pieces as well as history, scholar of El Greco at Toledo *fl.* 1635
- Jaques de Leyva, history and portraits, at Burgos, studied in Italy *b.* 1580, *d.* 1637
- Augustin Leonardo, painter of fancy pieces, history, portraits, and battles, at Valencia *b.* 1590, *d.* 1639
- Antonio Lanchares, the most distinguished scholar of Patrici Caxes, painted history in fresco at Madrid *b.* 1586, *d.* 1658
- Don Thomas Labafia, an eminent amateur painter at Madrid *fl.* about 1640
- Juan Zamora, a professor of the Academy of Seville, celebrated for fancy pieces, but more particularly for landscape in the Flemish style, in which he introduced Scriptural subjects *d.* 1671
- Mathias Ximeno, historical painter in Madrid *fl.* 1652
- Jaques Vidal de Liendo, painted sacred history in Valencia *b.* 1602, *d.* in Seville 1648

- Matteo Nuñez de Sepulveda, fresco-painter to Philip IV.
f. 1645
- Bartelemè Herrera, brother of old Herrera, portraits, *f.* 1639
- Marco Hispañó, a monk, painted sacred history at Madrid *d.* 1679
- Paolo Legote, painted sacred history in Seville 1655
- Don Simon Leon Leal, historical painter, scholar of P. Cuevas *b.* 1610 at Madrid, *d.* 1687
- Joseph Leonardo, painter of portraits, history, and battle-pieces, in good style *d.* at Madrid 1666
- Don Jaques Lucena, portrait-painter, scholar of Velasquez, *d.* at Madrid 1650
- Pedro Antonio, scholar of Ant. Castillo, at Cordova, good colorist *b.* 1614, *d.* 1675
- Christophe Garcia Salmeron, scholar of Pedro Orrente, at Valencia, celebrated in fancy pieces, his colouring Venetian, with vigorous chiaro oscuro *b.* 1603, *d.* 1666
- Mathias Godoy de Carbajal, of Seville, director of the Academy 1663
- Juan Herrera, of Seville *f.* 1640
- Miguel March, son and scholar of Esteban, visited Italy, and painted history and battles *d.* 1670
- Juan Orrelano, painted flowers in excellent style at Madrid *d.* 1676
- Christophe Ferrado, painted history and landscape at Seville *b.* 1620, *d.* 1673
- Matteo Gallardo, famous for his Virgins and Christs
f. in Madrid 1657
- Philip Gil de Mena, history, studied in Madrid, and after established an academy at his native town, Valladolid
d. 1674
- Herrera (le rouge), son and scholar of Herrera el Viejo, fancy pieces and interiors at Seville *f.* 1650
- Sebastian Herrera Barnuevo, painter, architect, and sculptor *b.* 1619 in Madrid, *d.* 1671
- Antonio Arrias Fernandez, scholar of Cuevas in Madrid, history *d.* 1680
- Jaques Avendaño, celebrated in history at Valladolid 1661
- Francisco Barranco, painted fancy pieces with great truth of nature *f.* in Andalusia 1646

- Ramon Berenguer, imitator of Vincent Carducho in his-
tory *d.* at Valencia 1675
- Mathias Blasco, historical painter at Valladolid about 1650
- Jerome Bobadilla, scholar of Zurbaran at Seville, became
one of the directors of the celebrated academy there,
d. 1680
- Pedro Athanase Bocanegra, history, scholar of Alonzo Cano
at Grenada, and imitated Vandyke *d.* 1688
- Pedro Campo Largo, painter and engraver at Seville; he
excelled however in the latter art, about 1660
- Pedro Camprobin, painted flowers, fruits, and animals, at
Seville, about 1660
- Alonzo Cano, painter, sculptor, and architect (see page
68) *b.* at Grenada 1601, *d.* 1682
- Don Juan Caramuel de Lobkowitz, famous amateur
painter at Madrid, a monk of Melrose Abbey, and
a celebrated engineer, *d.* bishop of Vigevano 1682
- Juan Careño de Miranda, painted history, portraits, cele-
brated in fresco, and assisted in ornamenting the pa-
laces under Velasquez *d.* 1685
- Vincenzio Carroz, scholar of Jer. Espinosa at Valencia, .
and professor of the Academy.
- Felix Castello, painter of history and battles
b. 1602 at Madrid, *d.* 1656
- Pedro Medina Valbuena, a fresco-painter, in great repute
at Seville, and one of the founders of the Academy
there; the intimate friend of Murillo *f.* 1660
- Juan Mateos, painted in Seville about the same time.
- Andre Marzo, historical painter at Valencia, scholar of
Ribalta.
- Sebastian Martinez, scholar of Paul Cespedes. Seville,
painted history, fancy pieces, and landscape, *b.* 1602, *d.* 1667
- Joseph Martinez, at Saragossa, studied in Italy, painted
history and portraits *b.* 1612, *d.* 1682
- Ferdinand Marquez Joya, portrait-painter at Seville, in
the style of Murillo *d.* 1672
- Henri de las Marinas, marine painter, of great excellence
and repute at Cadiz; went to Italy, where he died,
b. 1620, *d.* 1680
- Don Juan de Loaysa, an amateur painter of great taste
and intelligence at Seville *f.* 1665

- Alphonso Llera Zambrano, painter of fresco and fancy pieces at Cadiz *fl.* 1640
- Galeeran, historical painter at Saragossa in the middle of the seventeenth century.
- Francisco Fernandez, painted portraits and history, scholar of Vin. Carducho, *b.* 1605 at Madrid, *d.* 1646, having received in dispute a mortal wound from his friend Varras.
- Felix Falco, celebrated amateur painter of fancy pieces at Valencia *fl.* 1640
- Bartelemi Esteban Murillo !!! the coryphæus of the school of Seville and the prince of Spanish painters, *b.* 1618, *d.* 1682
- Juan Esteban, historical and portrait-painter, of Andalusia.
- Juan Esteban (le licencié), history, perspective, and landscape, at Madrid *fl.* 1625
- Hyacinte Jerome de Espinosa, scholar of Borrás and Fran. Ribalta, at Valencia, where he attained great merit in history, colouring, expression, and design *d.* 1680
- Miguel Espinosa, an artist of repute in Arragon 1654
- Eugene de las Cuevas, besides being a great musician and engineer, was a clever painter of portraits and fancy pieces, at Madrid, and greatly patronised at court *d.* 1667
- Pedro de las Cuevas, historical painter in Madrid (father of the above); he was the master of many artists who afterwards distinguished themselves *d.* 1635
- Francisco Cubrian, scholar of Zurbaran at Seville, celebrated for his *chiaro oscuro* *fl.* 1645
- Miguel de la Cruz, a young artist of great talent at Madrid, and employed by Charles I. of England to copy the great works in the collection of Philip IV. *fl.* 1633
- Jerome Cosida, an amateur artist of merit at Saragossa, about 1620
- Marc Correa, scholar of Bobadilla at Seville, famous for fancy pieces *fl.* 1670
- Laurent Cazares, painted history at Burgos, his works numerous there *d.* 1678
- Joseph Caudi, painter, architect, and engraver, at Valencia *fl.* 1682
- Leonard Antoine de Castro, though an ecclesiastic, was famed for his talent in painting, at Seville *fl.* 1640

- Antonio Castillo de Saavedra, a painter of great talent in history and fancy subjects; his works are principally at Madrid, Grenada, and Seville,
b. 1603 at Cordova, d. 1667
- Jerome Melgarejo, an Augustia monk at Grenada, painted history in a good style of composition and colouring, *f.* 1650
- Manuel de Molina (a monk of Jaen), painted history and portraits, studied in Italy . . . b. 1614, d. 1677
- Antonio Monreale, painted for numerous convents in Madrid sacred subjects . . . *f.* 1660
- Juan Montero de Roxas, scholar of Cuevas, studied in Rome, and imitated Caravaggio, b. 1613 at Madrid, d. 1688
- Joseph Montiel, of Madrid, painted history, but particularly portraits, in which he excelled . . . *f.* 1670
- Jaques de Morales, celebrated portrait-painter at Madrid in 1645
- Jaques Moran, painted history, fancy pieces, and landscape, in Madrid, about . . . 1640
- Don Pedro Montezuma, one of the cleverest amateur artists of his age, he painted fancy subjects and landscape, and d. at Madrid . . . 1670
- Pedro Moya!! celebrated in history and fancy pieces, studied in Flanders and England under Vandyke,
b. 1610, d. 1666
- Juan Simon Navarro, painted history and flowers in Madrid about . . . 1650
- Luis Antoine Navarro, history in fresco at Seville, about 1660
- Pedro Noriega, portrait-painter at Madrid, in good repute, *f.* 1658
- Pedro Nunez, painted history and portraits at Madrid, studied at Rome, and on return painted the portraits of royalty and other grandees . . . d. 1655
- Joseph Orient, portrait and fresco-painter at Valencia 1650
- Pedro Honoré Palencia, fresco-painter of repute in Seville, about . . . 1650
- Juan Pareja, the slave of Velasquez, painted portraits and fancy pieces in good style, having been with his master in Italy . . . b. 1606 at Seville, d. 1670
- Polancos (two brothers), scholars of Zurbarau at Seville, painted sacred history for various churches and convents . . . *f.* 1650
- Antonio Puga, scholar of Velasquez, whom he imitated, painted history and fancy pieces . . . *f.* 1650

- Francisco Reyna, scholar of Herrera el Veijo at Seville, a painter of great spirit and promising talent, died very young, 1659. There is an excellent "Last Judgment" by him in the church of All Saints, at Seville.
- Joseph Risueno, historical painter and sculptor, imitated Alonzo Cano *b.* at Grenada 1650, *d.* 1712
- Francisco Rizi, painted history, fancy pieces, and excelled in fresco; painted historical and mythological subjects in the palaces *b.* 1608 at Madrid, *d.* 1685
- Francisco Salmeron, scholar of Orrente, and an artist of excessive promise in history and fancy pieces, but died at twenty-four *b.* 1608 at Cuenca, *d.* 1632
- Vincenzio Salvador Gomez, of Valencia, scholar of Jer. Espinosa, painted history, fancy pieces, birds, animals, and landscape *d.* 1675
- Don Raphael Sanguineto, attained great eminence as an amateur artist *f.* 1656
- Juan del Santissimo Sacramento, of the school of Seville, studied in Italy *b.* 1611, *d.* 1610
- Juan Santos, painter of fancy subjects; his cabinet pictures are much esteemed *f.* 1665
- Joseph Sarabia, scholar of Zurbaran, became a plagiarist and copied from prints *b.* 1608 in Seville, *d.* 1669
- Doña Therese Sarmiento, an amateur of exquisite talent at Madrid about 1655; she painted history with great finish, delicate touch, and rich tone.
- Juan Valdelmira de Leon, celebrated in fresco and flowers, about 1658
- Don Juan de Valdes, amateur painter of talent and taste *f.* 1670
- Ambrose Valois, painted history at Jaen 1660
- Don Pedro Valpuesta, entered the church and became eminent in painting at Madrid *b.* 1614, *d.* 1668
- Barnabe Ximenes de Illescas, historical painter, *b.* 1613 at Lucena, *d.* 1671
- Antonio Ximenes de Zarosa, one of the scholars and principal supporters of the Seville academy, about 1666
- Mathias Ximeno, historical painter in Castile 1660
- Joseph Vidal, scholar of Esteban March, painted fancy pieces and battles at Valencia
- Christopher Viso, portrait-painter at Madrid *f.* 1670
- Mathias Velasco, painted history, son of Christophe *d.* 1690

- Andrè Vargas, painted history in fresco, studied in Madrid *b.* 1613, *d.* 1674
- Francisco Varela, a distinguished scholar of Roellas at Seville *d.* 1656
- Antonio Vela, historical painter, *b.* 1634 at Cordova, where he was employed in all the churches *d.* 1676
- Rafael Pertus, historical and landscape-painter of some note at Saragossa *f.* 1680
- Juan Alphonso Abril, historical painter at Valladolid *f.* 1675
- Benoit Manuel Aguero, celebrated in battle-pieces and landscape, the scholar of Baptiste Mazo, *b.* 1626 at Madrid, *d.* 1670
- Thomaso Aguiar, the scholar of Velasquez, painted portraits in good style *f.* at Madrid 1660
- Jaques Gonzales de la Vega, scholar of Fran. Rizzi, *b.* 1622 at Madrid, *d.* 1697
- Francois Aguirre, portrait-painter, scholar of Eug. Caxes at Toledo *f.* 1675
- Joachim Juncosa, painted history and fresco at Tarragona, studied at Rome, and attained a high place in the art *b.* 1631, *d.* 1708
- Luiz Alvarez de Nava, a talented amateur at Madrid 1660
- Miguel et Jerome Garcia, twin brothers, scholars of Alonzo Cano, sculptors and painters of fancy pieces, which are held in high estimation.
- Don Pedro Ferrer Garcia, of the school of Valencia *f.* 1650
- Francisco Herrera (le jeune), painted history, fancy pieces, and flowers, at Seville *b.* 1622, *d.* 1672
- Ignazio Iriarte, the great landscape-painter of Spain, *b.* 1620, *d.* 1670
- Sebastian Llanos de Valdez, history and fancy painter at Seville *f.* 1660
- Joseph Antolinez, a landscape-painter of great merit *b.* 1639 at Seville, *d.* 1676
- Juan Giachineti Gonzales, an excellent portrait-painter, studied in Italy, where he is known by the name of Il Borgoñone delle teste *b.* 1630 at Madrid, *d.* 1696
- Sebastian Gomez, historical painter at Grenada, of the school of Alonzo Cano *f.* 1685
- Philipe Gomez di Valence, painted history and noted for his pen-drawings *b.* 1634 at Grenada, *d.* 1694

- Francisco Gutierrez, a distinguished landscape-painter
at Madrid *f.* 1657
- Joseph Ledesma, scholar of Careño at Madrid,
b. at Burgos 1630, *d.* 1670
- Manuel de Molina, of the school of Seville, history and
portraits *b.* 1614, *d.* 1677
- Alphonso del Arco, painted history and portraits
b. 1625 at Madrid, *d.* 1700
- Francisco Artiga, painted landscape and history, *b.* at
Huesca, and *d.* there 1711
- Mathias Arteago d'Alfaro, historical and landscape-pain-
ter and engraver at Seville *d.* 1704
- Asensio, a distinguished portrait-painter at Saragossa
about 1680
- Vincenzio Benavides, a fresco-painter at Madrid *d.* 1703
- Bestard, of Palma in Majorca, celebrated in sacred his-
tory, about 1685
- Isidore Burgos de Mantilla, a portrait-painter of consi-
derable merit at Madrid *f.* 1671
- Juan Martin Cabezalero, painted history in Madrid,
b. at Almaden 1633
- Francisco Gines de Caceres, painted history in Madrid,
about 1685
- Pedro Camaeho, painted history at Valencia 1690
- Francisco Camilo, painted history and in fresco at Madrid, *d.* 1671
- Francisco Caro, historical painter at Seville b. 1627, *d.* 1667
- Juan Caro de Tavira, scholar of Zurbaran at Seville, a
painter of merit, but died young.
- Jaques Antonio Casares, historical painter and great sup-
porter of the Academy of Seville *f.* 1670
- Antonio Castrejon, scholar of Francisco Fernandez,
b. at Madrid 1625, *d.* 1690
- Matteo Cerezo, scholar of Juan Carreño at Madrid,
painted history, fancy pieces, and interiors
b. 1635 at Burgos, *d.* 1685
- Blas de Cervera, painted sacred pieces for the convents
of Valladolid *f.* 1650
- Jaques Polo, historical painter at Madrid, where he *d.* 1600
- Jaques Polo (son), portraits and history with skill and
taste *d.* at Madrid 1655

- Joseph Ximenes Donoso, historical painter and architect,
studied in Rome *b.* 1628, *d.* 1690
- Luiz Claros, historical painter at Valencia about 1670
- Pedro Villafranca Malagon, scholar of Vin. Carducho at
Madrid *f.* 1680
- Nicholas Villacis, amateur fresco-painter of talent, stu-
died in Italy and under Velasquez *d.* 1690
- Francisco Vera Cabeza de Vaca, of Valencia school, ex-
celled in portraits *b.* 1637, *d.* 1700
- Juan Valle de Barcena, painted numerous sacred subjects
in the churches and convents at Burgos *f.* 1675
- Juan Valdez Leal, great historical painter and engraver
at Cordova, scholar of Antonio Castello at Seville,
coteremporary and rival of Murillo *b.* 1630, *d.* 1691
- Mathias Torres, painted fancy pieces and history at
Madrid *b.* 1631, *d.* 1711
- Claudio Coello, celebrated historical painter at Madrid,
. *b.* 1630, *d.* 1693
- Joseph Dias de Arragon, painted fancy subjects at Valla-
dolid *f.* 1660
- Pedro Diaz Morante, celebrated for his exquisitely finished
fancy subjects, for good design, and the portraiture
of animals *f.* 1640
- Johannes Antonio Escalante, a scholar of Ricci at Madrid,
and studied the style of Tintoretto *b.* 1630, *d.* 1670
- Alphonso Escobar, an imitator of Murillo at Seville *f.* 1686
- Esteban Espadaña, a good historical amateur painter, he
was an inquisitor at Valencia and supported at his
own expense the academy of painting there in 1670
- Francisco Antonio Ethenard de Abarca, painter and en-
graver at Madrid, where he *d.* 1710
- Joachim Eximeno, and son, both celebrated at Valencia
for representations of still life *f.* 1740
- Johannes Fernandez de Laredo, historical painter, and
one of the best artists in fresco at Madrid, where he was
. *b.* 1632, *d.* 1692
- Joseph Franquet, a fresco-painter at Valencia, *f.* about 1680
- Antonio Garcia Reynoso, a very mediocre painter, bad
execution and worse taste *d.* at Cordova 1677
- Moise Francisco Guillen, of Valencia, an artist of great
taste intelligence, and execution *f.* 1685

- Andrè Leyto, of Madrid, famous for fancy pieces, and particularly interiors, in which he excelled . . . *f.* 1680
- Joseph Lopez, scholar of Murillo, whose style he followed at Seville *f.* 1675
- Andrè Lopez Cabellero, famous for both portraits and history at Madrid *f.* 1680
- Thomaso Martin, scholar of Faxardo at Seville, painted history *f.* 1672
- Ambroise Martinez, historical painter and scholar of Alonzo Cano *d.* at Grenada 1674
- Antonio Martinez, of Saragossa, studied the art in Rome, painted in good style, design, and colouring, *b.* 1639, *d.* 1690
- Chrysostome Martinez, of Valencia, an historical painter and engraver *d.* in Flanders 1694
- Juan Martinez de Grevilla, scholar of Zurbaran, at Seville, famous in fresco *f.* 1690
- Francisco Meneses Osorio, scholar of Murillo, whose style and colouring he attained in great perfection, *f.* in Seville about 1700
- Roch Ponce, an eminent landscape-painter at Madrid, *f.* 1690
- Paolo Pontons, a scholar of Pedro Orrente at Valencia, famous for his compositions from religious history, *f.* 1675
- Jerome Ramirez, disciple of Roellas, at Seville, painted history; style spirited, colouring good, with great breadth of manner *f.* 1670
- His brothers, Philip, Christophe, and Peter, were contemporaries in the same style.
- Don Joseph Ramirez, of Valencia, scholar of Espinosa, *b.* 1624, *d.* 1692
- Isidore Redondilla, portrait-painter to Charles II. at Madrid *f.* 1670
- Simon Romero, painted portraits and fancy pieces at Seville *f.* 1685
- Pedro Ruiz Gonzales, painted history and fancy subjects, in the Venetian style, at Madrid . . . *b.* 1633, *d.* 1709
- Francisco Ignacio de la Iglesia, historical and fresco-painter at Madrid, attained great repute, and became painter to Philip V. *d.* at Madrid 1704
- Vincenzio Salvador Gomez, of Valencia, historical painter; celebrated also in fancy subjects, birds, animals of all sorts, perspectives, and landscape, *d.* about 1690

- Jaques and Bernard Sanz de La Lloza, brothers, at Valencia, painted fancy pieces *f.* 1680
- Serabia, of Segovia, painted in bad design about . . . 1690
- Alphonso de Mesa, scholar of Alonzo Cano, painted history, his design bad . . . *b.* in Madrid 1628, *d.* 1668
- Sebastian Millan, of Seville, painted portraits and fancy pieces in good taste *d.* 1731
- Juan Niño de Guevara, learned the principles of art from Maurique, a native of Flanders, and a scholar of Rubens, whose style and that of Vandyke Niño imitated, and became a skilful artist, as seen by his works in Malaga, Seville, Cordova, and Madrid,
b. at Madrid 1632, *d.* 1698
- Nuñez de Villavicencio, of Seville, painted portraits, history, and fancy pieces; he studied in Italy, was the friend and best imitator of Murillo . . . *d.* in Seville 1700
- Don Marc Obregon, painter of fancy pieces, and engraver,
d. at Madrid 1720
- Orozco (Eugene), painted history at Madrid, celebrated for his striking effects of *chiaro oscuro* *f.* 1690
- Michelle Parrilla, fresco-painter, but more celebrated for gilding and ornamenting statuary . . . *f.* at Malaga 1694
- Barthelemi Perez, the famous flower-painter of Madrid,
b. 1634, *d.* 1693
- Francisco Perez de Pineda, scholar of Murillo at Seville, who, with his two sons, André and Francisco, followed the style of that great artist *f.* 1680
- Antonio Pizarro, scholar of Greco at Toledo, where he left many historical subjects of great merit . . . *f.* 1660
- Bernard Polo, celebrated for fruit and flowers at Saragossa, where his works are in high esteem . . . *f.* 1690
- Jerome Secano, historical painter, fresquist, and sculptor at Madrid *d.* at his native town Saragossa 1710
- Juan de Sevilla Romero d'Escalante, historical and fresco-painter at Grenada; he was the disciple of Pedro Moya, and followed the style and principles of the Flemish school *b.* 1627, *d.* 1695
- Don Francisco de Solis, became famous for religious history, particularly representations of the Virgin and Conceptions, of which immense numbers exist,
b. at Madrid 1629, *d.* 1684

- Don Lorenzo Soto, painter of fancy subjects and landscapes at Madrid *b.* 1634, *d.* 1688
- Luiz de Sotomayor, *b.* in Valencia 1635, possessed great merit, but died young 1673
- Nicholas André Torre, painted history in Madrid, where he *d.* 1678
- Clement de Torres, an imitator of Murillo, at Seville; his sacred subjects possess great merit . . . *d.* at Cadiz 1730
- Mathias de Torres, painted history in bad style, but succeeded better in battles, landscapes, and small fancy subjects *d.* at Madrid 1711
- Le Comte de Las Torres, an intelligent and rather skilful amateur artist at Madrid *A.* 1700
- Juan Alfaro de Gamez, a mediocre painter of portraits and history at Madrid *b.* at Cordova 1640, *d.* 1680
- Laurent Alvarez, studied under Carducho at Madrid, and painted sacred pieces for convents *A.* 1688
- Amaya, also a scholar of Carducho about the same time, remarkable for his good colour and correct design.
- Augustin Gasull, studied under Carlo Maratti at Rome, painted history at Valencia, and was esteemed for his beauty of colouring *d.* about 1710
- Laurenz Montero, painted fruit, flowers, and landscapes, with great taste in fresco at Seville; he *d.* at Madrid 1613
- Joseph Moreno, established at Madrid, and promised to be a great artist, but *d.* 1664, at the age of thirty; he left numerous pictures of the Virgin and the Conception in good style
- Francisco Palacios, scholar of Velasquez, famous for portraits at Madrid *b.* 1640, *d.* 1676
- Francisco Plano, more famous in ornamental painting than portrait and history, which he professed at Saragossa about 1690
- Francisco Antolinez de Sarabia, studied at Seville in the school of Murillo, and became celebrated in historical landscape, which he executed with great taste and beautiful colouring *d.* 1700
- Manuel Arredondo, painted history at Madrid, where he *d.* 1712
- Isidore Arredondo, famous fresco-painter, and was employed to ornament the palaces under Charles II. *d.* 1702
- Alphonso de Barco, celebrated for his landscapes, in which he displayed much grace, with freshness of colour and delicacy of touch *b.* 1645, *d.* at Madrid 1685

- Juan Cano de Arevalo, famous for fancy subjects in miniature, scholar of Camilo at Madrid . *b.* 1656, *d.* 1696
- Joseph de Cieza, an inferior artist in oil, but excelled in fresco *b.* 1656, *d.* at Madrid 1692
- Michele Jerome, and his son Vincent Cieza, historical painters at Grenada in the style of Cano . . . *f.* 1696
- Juan Conchillos Falco, disciple of Esteban March at Valencia, painted history and fancy pieces in a good style of colouring and composition . . . *b.* 1641, *d.* 1711
- Gabriel de la Corte, and Juan the father, the latter famous in Madrid for history, battles, and landscape, the former for flowers . . . Juan *d.* 1660, Gabriel 1694
- Juan de Espinosa, painted history at Madrid, composition and design good, but bad colouring . . . *b.* 1653
- Paolo Esquarte, studied in Venice under Titian, and became celebrated in portraiture *f.* 1585
- Gaspard Esteban Murillo, son of Bartelemi, but a bad painter *d.* 1709
- Francisco Figueroa, a monk, painted many excellent pieces for his convent at Grenada *f.* 1680
- Don Joseph Garcia Hidalgo, a painter of great merit, studied in Italy, and but for sickness would have excelled in the art *d.* 1715
- Matteo Gilarte, obtained great credit in the historical department *b.* in Valencia 1648, *d.* 1700
His daughter Madelaine inherited his talent.
- Don Antonio Gonzales de Codillo, scholar of Rizzi, at Madrid, studied in Italy, and painted fancy pieces, *f.* 1670
- Vincenzio Guillo, painted history in fresco with considerable talent *f.* at Valencia 1690
- Gaspard de la Huerta, painted history and mystical subjects at Valencia, where he died and left numerous compositions in the convents and churches . . . *d.* 1714
- Don Joseph Juncosa, painted history and portraits, and was an artist of talent . . . *d.* at Valencia about 1710
- Bonaventura Lirios, studied in Italy under Luca Jordano, painted battles and fancy pieces in fresco, *f.* Madrid 1700
- Francisco Llamas, an indifferent fresco-painter at the commencement of the eighteenth century.
- Sebastian Muñoz, studied in Italy under Carlo Maratti, and on his return to Spain painted history and mythology, and obtained the royal patronage at Madrid, *d.* aged 36, at Madrid 1690

- Philip Pallota, painter of fancy pieces, and engraver, at Madrid, and engineer to Philip V. . . . *f.* 1703
- Don Antonio Palomino de Velasco, historical and portrait-painter of considerable eminence for the time; his style was grand, harmonious, and in good design, but bad colouring *b.* 1653, *d.* 1726
His sister attained great eminence in portraiture at Cordova.
- Don Nicholas Antonio Quadra, a portrait-painter in Madrid *f.* 1695
- Quintana, an historical painter, with a good style of colouring, in the kingdom of Grenada *f.* 1690
- Francisco Ignacio Ruiz de la Iglesia, scholar of Camilo, at Madrid, painted history and portraits . . *b.* 1650, *d.* 1704
- Moise Dominique Saura, painted history, his design, composition, and colour good *d.* about 1712
- Michele Serra, studied in Italy and settled in France, where he obtained great credit *b.* 1645, *d.* 1728
- Juan Battiste Simoni, of Valencia, painted history in fresco *f.* 1696
- Urzanqui, became famous there for his historical works in all the churches and convents *b.* at Saragossa 1657
- Bartelemi Vicente, painted history, fancy-pieces, and landscape, studied under Carreno at Madrid, and *d.* at his native town Saragossa 1700
- Miguel Vicente, of Madrid, distinguished for his good design and delicate tinting about 1690
- Antonio Villamor, a mediocre painter at Valladolid, *d.* at Salamanca 1729
- Joseph Angelo Ximenes, artist at Toledo, where he succeeded Coello as painter to the chapter *f.* 1700
- Miguel Danus of Majorca, settled at Valencia, after being in Italy under Maratti, whose style he closely followed *f.* 1690
- Maria Abarca, painted portraits at Madrid the middle of the seventeenth century with great intelligence and extraordinary resemblance.
- Miguel de Aguila, historical painter at Seville in the style of Murillo *d.* 1736
- Lucas de Valdes, fresco and historical painter and engraver at Seville.

- Don Valerio Iriarte, an amateur painter of some merit at Madrid *f.* 1725
- Le Duc d'Uceda, a distinguished amateur, perfected himself in the art when ambassador in Italy, he was the friend of Palomino, and *f.* in Madrid 1715
- Esteban Marquez, an historical painter at Seville, who followed the style of Murillo *d.* 1720
- Felix Troya of Valencia, scholar of Huerta, whose suavity of style he adopted *b.* 1660, *d.* 1731
- Miguel Hyacinth Menendez, a painter in sacred history, of considerable merit in design, invention, and colouring; he was painter to Philip IV. *b.* 1679, *d.* 1732
- Narcisse Tome, painter, sculptor, and architect at Madrid at the beginning of the eighteenth century, but, from his bad taste and style, was called the destroyer of the arts.
- Joseph de Mera, of Seville, painted history; though a mannerist, his colouring was good *d.* 1734
- Alphonso Miguel Tobar, portrait and historical painter at Seville, and a successful candidate of Murillo, to whom many of his works are attributed *b.* 1678, *d.* 1741
- Francesco Ortega, a good fresco-painter at Madrid, about 1725
- Juan Vincent Ribera, an historical painter of some reputation at Madrid about 1720
- Andre Perez, painted history, but excelled in flowers *b.* in Seville 1660, *d.* 1727
- Piti, a disciple of Luca Jordano at Madrid 1690
- Theodore Ardemans, painter and architect at Madrid, *b.* 1664, *d.* 1726
- Juan Baptiste Bayero, historian and fresco-painter at Valencia *b.* 1664
- Francisco Morales, painted sacred history, and with talent in fresco *b.* 1660, *d.* 1720
- Roehe Benedicto, of Valencia, scholar of Huerta, whose style he adopted *d.* 1735
- Joseph Miñana of Valencia, studied in Naples, and attained some merit in the art, *b.* 1671, *d.* at Valencia 1730
- Jerome Benet, portrait-painter, painted also innumerable Virgins and Christs, to which he gave great expression *d.* at Valladolid 1700
- Moise Casimir Medina, portrait-painter at Valencia, a copyist and mannerist *b.* 1671, *d.* 1743

- Juan Antonio Bouzas, scholar of Luca Jordano, painted fancy pieces, and with skill in fresco ; his son excelled in flowers *d.* 1730
- Francesco Martinez de Cazorla, scholar of Valdez Leal, at Seville, his colouring good, but design incorrect, *f.* 1690
- Pedro de Calabria, scholar of Luca Jordano, whose style he followed, and painted history and battles . . . *f.* 1725
- Tomaso Martinez, painted mystical subjects in the style of Murillo at Seville, where he *d.* 1734
- Dominico Chavarito, historical painter at Granada, studied in Rome, and became distinguished by his colouring, his composition and display of brilliant lights, *b.* 1676, *d.* 1750
- Christophe Lopez, one of the best artists in Seville at the commencement of the eighteenth century.
- Joseph Cobo de Gusman of Cordova, painted sacred pieces for the convents *b.* 1666, *d.* 1746
- Philipe de Leon, followed the style of Murillo, whose pieces he copied to perfection *d.* at Seville 1728
- Pedro Duque Cornejo, painter, architect, sculptor, and engraver at Seville, his designs are highly prized ; his invention was prompt and fertile *d.* 1757
- Christophe Leon, an artist of great merit at Seville, scholar of Valdez and Murillo, after whose death he remained at the head of the school *d.* 1729
- Francisquito, studied at Naples under Luca Jordano, whose style, colouring, and facility of invention and composition he soon acquired, but *d.* young in 1706
- Maria Larraga, an extraordinary artist, who, notwithstanding having lost her hands, painted in the miniature style with great address, and supported, at her own house and expense, an academy for young artists at Valencia ; her father, Appolinaire, painted animals and fancy subjects *f.* 1738
- Don Juan Jaurequi d'Aguilar of Madrid, studied in Rome, and excelled in portraiture, though his other compositions exhibited great genius and taste.
- Juan Garcia de Miranda, of Madrid, a painter of great skill, and historical painter to Philip V. ; though he lost his right hand, he executed with great facility and rapidity, his colouring harmonious and design correct, *b.* 1677, *d.* 1749

- Gregorio Garcia, an artist of Toledo . . . *f.* about 1700
- Don Barnabe Garcia of Madrid, painted many sacred pieces for the convents and churches . . . *d.* 1731
- Juan Gandia, celebrated for his fine perspectives in architectural subjects . . . *f.* about 1709
- Gregorio Barambio, of Burgos, where his works in the convents exhibit both skill and intelligence . . . *f.* 1738
- Antonio Zapata, scholar of Palomino, at Madrid, he painted many works of merit for the churches of the neighbouring towns . . . *f.* about 1740
- Francesco Bonay, celebrated landscape-painter at Valencia, and introduced in his pieces beautiful groups of animals in the style of Berghem . . . *f.* 1740
- Antonio Viladomat, painted history, fancy pieces, and battles, he copied nature, and became correct in design, expressive, with lively and harmonious colouring, *d.* at Valencia 1755
- Moise Vincent Bru, of Valencia, one of the most promising artists of his time, but *d.* at twenty-one, in 1703
- Francisco Bustamente, a celebrated portrait-painter at Oviedo, and his compositions from sacred history were not without merit . . . *d.* 1737
- Vila Senen, scholar of Esteban March at Valencia, attained great reputation by his intelligence, execution, and invention . . . *d.* 1708
- Luiz Cancino, painted history, *b.* at Seville 1685, *d.* at Madrid 1758
- Laurent Vila, painter of sacred history and fancy pieces at Murcia . . . *b.* 1683, *d.* 1713
- Jacques Vidal, studied at Rome, and returned to Seville, where he painted sacred subjects, and *d.* about 1615
- Denis Vidal of Valencia, scholar of Palomino, and a painter of great merit . . . *b.* 1670, *d.* 1715
- Gregorio Espinal, a celebrated painter of Virgins and Magdalens at Seville, where he sold large quantities for America . . . *d.* 1746
- Gabriel Feminia, one of the best landscape-painters at the beginning of the eighteenth century.
- Antonio Fernandez Castro, painted sacred history at Cordova with skill and taste . . . *d.* 1739
- Vincenzio Victoria, an historical painter at Valencia, and an erudite scholar, studied under Carlo Maratti at

Rome, where, copying Rafael and the antique, he acquired considerable skill, and enabled him to produce works of great merit on his return to Valencia,

b. 1658, d. 1712

Don Joseph Navarro, Marquis de Victoria, amateur painter of fancy pieces at Madrid

b. 1687, d. 1771

His daughters Maria and Rosalia also inherited his talent.

Joseph Fortea, famous for flowers and perspectives, at Valencia

d. 1751

Bernard German de Llorente, a good portrait-painter at Seville, he gave grace, sweetness, and relief to all his figures, but rendered his pictures obscure by endeavouring to produce powerful chiaro oscuro effects

b. 1685, d. 1757

Mathias de Valencia, painter of history and fancy pieces at Valencia, studied in Rome, and became a good colorist

b. 1696, destroyed himself 1749

Francisco Gomez de Valencia, painted history, and had great facility of handling, with lively and agreeable colouring; he went to America, and d. in Mexico

about 1750

Pedro de Uceda, scholar of Valdes Leal at Seville; painted history and fancy pieces

d. 1741

Moise Pedro Tomaso, a painter at Valencia at the close of the seventeenth century.

Augustin Guillo, a painter of not much merit at Valencia,

about 1795

Pedro Guzman of Seville, a bad scholar of Valdes Leal, *f.* 1714

Mathias Antonio Irala Yuso, historical painter and engraver at Madrid, where he left many works of merit, particularly in his own convent of the Franciscans,

b. 1680, d. 1753

Don Juan Loza, an excellent portrait-painter at Madrid, *f.* 1720

Dominico Martinez, a mediocre painter, but a great encourager of art at Seville; he copied from engravings (the custom of the age), and became a mannerist,

b. 1690, d. 1750

Francisco Antonio Menendez, painted portraits and fancy pieces with skill as well as taste; he travelled in Italy, acquired the best principles of art, and laid the foundation of the Academy of San Fernando at Madrid,

b. 1682, d. 1735

- Joseph Parreu, painted sacred subjects at Valencia, and was a good colorist *b.* 1694, *d.* 1766
- Don Manuel Sanchez, painted history and portraits at Valencia *f.* 1740
- Hippolyte Rovira de Brocandel, portrait and historical painter and engraver at Valencia; he went to Rome and obtained great credit by his works *b.* 1693, *d.* 1765
- Isidore Roderiguez de Ribera, royal painter about 1725
- Don Joseph Paz, an historical painter at Madrid *f.* 1730
- Francisco de Pineda, a scholar of Murillo, at Seville, whose style both he and his two sons, Francisco and Andrè, imitated *f.* 1690
- Moise Jaime Ponz obtained reputation as an historical painter at Valencia, his design was correct and colouring good *f.* 1730
- Puche, a scholar of Palomino, painted history and fancy pieces with skill, both in drawing and colour *f.* at Madrid 1716
- Paul Rabiella, a good painter of battle-pieces, at Saragossa, at the commencement of the eighteenth century.
- Don Antonio Richarte, painted history and was celebrated in fresco at Valencia *b.* 1690, *d.* 1764
- Benoit Roderiguez Blanez, an historical painter and imitator of Alouzo Cano at Granada, where the convents possessed many of his works *d.* 1737
- Hortes de Velasco d'Aguirre, an amateur of great merit, and a member of the Academy of San Fernando at Madrid *f.* 1756
- Don Isidore de Tapia, painted small fancy subjects in very good style at Valencia *b.* 1720, *d.* 1764
- Jacques Bonavia, painter and architect under Philip V., *d.* at Madrid 1760
- Dona Silva Bazan de Sar miento (Duchess of Huescar), a famous amateur artist and member of the Academy of San Fernando *d.* 1784
- Esteban Sancho, *b.* without the right hand at Majorca, nevertheless became an artist of merit, and adorned many churches there with his works; he united correct design with harmony of colouring *d.* 1778
- Jacques Sanchez Sarabia, painted fancy subjects and architectural pieces at Granada *d.* 1779

- Joachim Joseph Cano, of Seville, being without invention, made good copies of all the most simple subjects of Murillo *d.* 1784
- Joseph Cantelops, an artist of merit at Majorca, where he *d.* 1785
- Carlo Casanova, painter and engraver to Ferdinand VI. ; he excelled in the latter, and produced many good works *d.* at Madrid 1762
- Juan Collado, a fresco-painter at Valencia, where he *d.* 1767
- Bartelemi San Antonio, obtained considerable merit, having studied in Rome, and on his return became a member of San Fernando, where one of his best works may be seen *b.* 1708. *d.* 1782
- Juan Ruiz Saraino, scholar of Tobar at Seville ; he became a stiff mannerist, having confined himself to copying prints *b.* 1701, *d.* 1763
- Don André de Rubira, painted history and fancy pieces with taste and skill at Seville *d.* 1760
- Crosells, an historical painter at Barcelona *f.* about 1760
- Francisco Diaz, painted fancy subjects, and was one of the first academicians of San Fernando at Madrid ; his design was correct and composition clever *f.* 1760
- Ginès Dias, a mediocre artist of the Valencian school.
- Luiz Domingo, historical painter and sculptor at Valencia *b.* 1718, *d.* 1767
- Don Joseph Rossell, historical painter and great supporter of the Academy at Valencia *f.* 1754
- Don Joseph Romeo, studied in Rome, and on his return executed many compositions from sacred history with such skill that Philip V. named him his painter, *b.* 1701, *d.* 1772
- Pedro Roderiguez de Miranda, painted history, landscape, and fancy pieces, but shone most in the two latter, which he executed with taste and truth *b.* 1696, *d.* at Madrid 1766
- Two brothers of the same name, Francisco and Nicholas, *f.* at Madrid 1750
- Joseph Dussert, painter of fancy pieces and the scholar of Vanloo, whose style he followed *f.* at Madrid 1752
- Johannes Espinal of Seville, where he was one of the best artists in the age of decline *b.* 1717, *d.* 1790
- Don Jacques Rejon de Silva, an amateur of some merit, though a copyist from the works of Rafael Mengs *d.* 1796

- Juan Bènevides Ramirez, one of the artists who exhibited at the foundation of the Academy of Seville in 1660
- Juan and Ignace Estrada, brothers, celebrated in fancy subjects perspectives *f.* 1790
- Manuel Santos Fernandez, historical painter at Madrid, *b.* 1704
- Francisco Figueroa, landscape-painter at Madrid *f.* 1750
- Antonio Gonzales Ruiz, after studying in Italy many years became director of the Academy at Madrid, he painted history, his colouring and design faulty, *d.* at Madrid 1785
- Laurent Quiros, an imitator or rather a copyist of Murillo in history, he lived by the sale of his copies from Murillo's works *d.* in Seville 1789
- Miguel Posadas, monk of a convent at Segorbe, painted sacred history *b.* 1711, *d.* 1753
- Antonio Gonzalez Velasquez of Madrid, historical painter, studied in Rome and acquired an improved style, his works in fresco superior to those in oil *b.* 1729, *d.* 1793
- Luiz Gonzales Velasquez, brother of Antonio, with less talent in the same style *b.* 1715, *d.* 1760
- Francisco Grifol, fancy piece, marine, and landscape-painter at Valencia, also of fruits and flowers *d.* 1766
- Florent Guillo, painted sacred subjects for the Convent of Valencia *f.* 1730
- Don Joseph Ingles, portrait-painter at Valencia, where he *d.* 1786
- Don Francisco Lopez Palomino, painted portraits and fancy pieces at Madrid *f.* 1760
- Don Felix Lorente, an artist of considerable merit at Valencia, and practised in all styles,—portrait, landscape, history and fancy pieces *b.* 1712, *d.* 1787
- Don Joseph Luzan Martinez of Valencia, a distinguished painter in his time, his works and conduct gained him general esteem, *b.* in Saragossa 1710, *d.* there 1785
- Don Bernard Martinez del Barranco of Madrid, studied in Rome and acquired some merit in history and fancy subjects *b.* 1738, *d.* 1791
- Morey, an historical painter at Palma, in Majorca, where he died 1760
- Philippe Navarro, of Valencia, where he painted numerous sacred subjects for the churches, in the style of his school *f.* 1765

Francisco Pancarbo, historical painter at Jaën about the middle of the eighteenth century.

Paul Pernicharo, of Saragossa, where he *fl.* about 1760 (Saragossa was celebrated in his time for producing good artists); he painted history after studying in Italy, but, notwithstanding his science, he was a mannerist.

* Don Vincenzo Pignatelli, landscape-painter of great merit at Saragossa, where he *d.* 1770

Don Francisco Xavier de Santiago Palomares, painted portraits, landscapes, and fancy subjects, with great taste and execution; his pen-drawings are in great repute *d.* at Madrid 1796

Don Pedro Tortolero, an artist of little talent at Seville, where he *d.* 1776

Don Manuel Tramullas, an imitator of Viladomat at Barcelona, opened an academy at his house, where he encouraged art; *d.* there much regretted . . . 1791

. Tomaso Ubeda, an academician of some merit at Valencia *fl.* 1764

Christophe Valero, studied at Rome under Conca, and acquired considerable taste and skill in the execution of sacred and profane historical pieces at Valencia *d.* 1789

Eusebe Marcellin de Vergara, a celebrated amateur painter at Talavera *d.* 1771

Joseph Vexes, of Madrid, an intelligent artist, painted with great facility, in good design and colour, but executed only in proportion to the pay he received, *d.* 1782

Antonio Villanueva, of Valencia, painted history, and although with much mannerism, possessed many good points, that made him universally regretted, *b.* 1714, *d.* 1785

Francisco Bayen de Subias, historical painter in fresco at Saragossa, studied under Rafael Mengs, under whom he acquired great skill; his knowledge of chiaro oscuro, his harmony of colouring, his grouping, and expression, rank him high in the list of painters of the Spanish school of that age . . . *b.* 1734, *d.* 1795

His brother Ramon, under his tuition, obtained great reputation.

Luiz Bertucat, historical painter at Madrid, an amateur of great skill; his works evince great spirit and freshness *fl.* 1780

Francisco Casanova, of Saragossa, distinguished himself

- at the Academy of Madrid, but devoted the latter part of his life to engraving *b.* 1734, *d.* 1778
- Joseph del Castillo, studied in Rome under Giacinto, with whom he returned to Madrid, and became a *protégé* of Charles III., whose portrait he painted; his colouring and perspective were both faulty, *b.* 1737, *d.* 1793
- Joseph Espinos of Valencia, painter and engraver, *b.* 1721, *d.* 1784
- Joseph Ferrer, of Valencia, one of the most celebrated flower-painters in Spain, his bouquets are full of truth and freshness *f.* 1780
- Pedro Juan Ferrer, of Minorca, his works in sacred history are in good taste *f.* 1740
- Pedro Guillen, of Seville, painted history with good colouring and correct design.
- Doña Barbe Maria de Hueva, of Madrid, painted fancy subjects with much taste, and truth, and delicacy; was made academician of St. Ferdinand at the opening of the Institution in 1752 *b.* at Madrid 1733
- Juan Battiste Peña, painted fancy pieces with taste and spirit, though his style partook of the fault of the age, mannerism, he studied at Rome, and *d.* at Madrid 1773
- Joachim Perez, historical painter at Valencia, he endeavoured to imitate the Ribaltas, and had no fixed style *d.* 1779
- Doña Angela Perez Caballero, an artist of talent at Madrid, and was one of the first females who received the nomination of academician at Madrid . . . *f.* 1756
- Antonio Pons, of Valencia, one of the best artists Spain produced in the eighteenth century; he formed his style in Italy, and was afterwards employed by the court to take portraits and embellish the palaces; he was an intelligent, learned man, and an antiquarian, and very zealous in diffusing correct principles of the art *b.* 1725, *d.* 1792
- Joseph Vergara, of Valencia, painted history and portraits, and excelled in fresco, and was remarkable for his good colouring and correct design, but his figures wanted the beautiful and sublime of the antique; he wrote a commentary on Spanish painters . . . *b.* 1726, *d.* 1799
- Joseph Viladomat, son and scholar of Antonio, but without his father's talent *d.* at Barcelona 1786

- Francisco Miguel Ximenes, historical and fancy painter, at Seville, a great mannerist, and adopted the bad habit of the age of copying from prints . . . d. 1792
- Miguel Zabalza, one of the celebrated amateur painters who became members of the Academy at Madrid . *f.* 1760
- Manuel Acevedo, an artist of talent who painted historical subjects in good style at Madrid . . . b. 1744, d. 1800
- Joseph Berator, a painter of moderate talent at Madrid, but addicted to the mannerism of the age, b. 1747, d. 1796
- Vincenzio Calderon de la Barca, a young artist of promising talent in portrait and landscape, but d. at the age of thirty-two at his native place Guadalapara in . . . 1794
- Ferdinand del Castillo, painter of fancy pieces and sculptor at Madrid d. 1777
- Manuel de la Cruz of Madrid, painted sacred history and gained the prize of the Academy . . . b. 1750, d. 1792
- Luiz Fernandez, a scholar of Gonzalez Velasquez, but died just as he was rising into fame, . . . b. at Madrid 1745, d. 1770
- Don Augustin Navarro, another pupil of Gonzalez Velasquez, who afterwards studied in Italy and attained eminence in the art as a colorist, with good design and a perfect knowledge of perspective, . . . b. 1754, d. at Madrid 1787
- Luiz Paret d'Alcazar, celebrated at Madrid for his fancy pieces, in which he displayed the national characteristics with great tact, feeling, finish, and execution; his works are full of exquisitely finished detail and are in great repute in Spain . . . b. 1747, d. 1799
- Dofia Maria de Loretto Prieto, a female painter and engraver of great talent at Madrid, where she received honours at the Academy b. 1753, d. 1787
- Don Joseph de Rubira, an historical painter at Seville, but distinguished himself more particularly by his excellent copies of Murillo's works, which have deceived the best pretended connoisseurs . . . b. 1747, d. 1787

AN
HISTORICAL SKETCH
OF THE
RISE AND PROGRESS
OF THE
ART OF ILLUMINATION,
OR
MINIATURE PAINTING.

AN HISTORICAL SKETCH, &c.

MAN is an imitative creature, and the plastic arts are proved to have been common to all ages, all countries, and every condition of man ; for the power of imitation seems as natural as language, hence it may be considered useless to attempt tracing the original exercise of such a faculty. Painting was practised 2000 years B.C. by the Egyptians, from whom commerce introduced the art to Corinth, where schools of design were established as early as 1200 years B.C. The Etruscans practised it in Italy, and, with architecture and other branches of human skill, introduced it in Rome, where the influence they exercised over the arts during the reigns of the Tarquins, I believe, is unquestioned. The ostensible object, however, of the present little treatise, is an historical sketch of the rise and progress of illumination painting, in which it will be my endeavour to explain the causes of its condition in various ages and countries, and to prove to the reader that the chain of art was, contrary to general opinion, continuous from ancient to modern times, that the link connecting the two periods, though weakened by political circumstances, ever remained unbroken, and that the force of human genius, surrounded as it occasionally was by misery and barbarism, nevertheless, from

time to time, penetrated the darkest clouds of ignorance, and was enabled to preserve the flickering light from total extinction, and to transfer it from the destructive influence of pagan barbarism to the more enlightened era of Christianity. It will be shewn that under the fostering care of that religion the dying flame was reanimated, gradually shedding increased light, and diffusing, with the progress of science, a general and improving taste to all surrounding nations, in proportion as they alternately rose in the scale of civilisation, prosperity, and refinement. Hence, then, we may justly consider the practice of this miniature style to have been the principal means by which such extensive and important results were effected,—the branch of art whereon that rousing emulation was exercised which originated the reproduction of the great powers of genius as developed in the various schools of Italy.

In the first place, Pliny, in his description of ancient art, brings down his chronological list of reputed masters to Timomachus of Byzantium, 30 years B.C.; in continuation of which he describes the style and names of numerous others in the subsequent decline of art, without, however, specifying the period when they lived. Yet, with the conviction we feel that the decline, like the advance of art, is only effected by the slow operation of causes, we may safely infer, that, in its retrograde movement, it still continued to be practised, though with various degrees of skill, several ages later. Indeed, we know, that, after the reduction of Greece by the Romans, the metropolis of the conquerors became

the emporium of honours, employment, and profit, for Greek artists who congregated there. For although the fine arts were encouraged by Rome as tendering to the luxurious wants of patrician pride, the pursuit was there only considered as a worthy occupation for slaves : hence few natives ever signalised themselves in it, which left the field open to the exclusive competition of the Greeks. History informs us, also, that it was itinerant Greek artists who ornamented the houses of Pompeii, where it was the custom and pride of the wealthy, down to the period of its destruction in 79 ~~B.C.~~, to embellish the walls of their apartments with poetical, mythological, and allegorical subjects ; and where, after nearly ~~eighteen years~~ of sepulture, some of the most exquisitely graceful and spirited specimens of the art have been brought to light, and are now exhibited in the Museum of Naples, to confute the assertion so frequently made, namely, that the art of painting, though not extinct, was at that period totally devoid of skill in any of its higher branches.

A. D.

It is well known, also, that painting was employed in the embellishment of those magnificent edifices raised by the emperors, from the reign of Augustus * down to that of Diocletian in the fourth cen-

* Pliny says it was Augustus who first introduced in Rome the custom of covering whole walls with historical paintings and landscapes, as at Pompeii ; and at the same time that Ludius, the painter, invented the style of decoration, now known by the name of arabesque or grotesque ; and it was from these paintings in the baths of Titus that Rafael first conceived the plan of those beautiful arabesques with which he decorated the Vatican.

ture, all of whom enlisted in their service the best Grecian artists that could be found, which thus aided in keeping art alive until the full establishment of Christianity. It was, nevertheless, fast approaching a positive state of annihilation, in consequence of the rapidly declining condition of the empire; and had it not been for the rise and successful promulgation of the Christian doctrine, it must inevitably very soon have suffered total extinction: therefore, for the continuance, extended diffusion, and ultimate revival of the art in its more perfected form, we must look to the influence and progress of the Christian religion. Yet, from all that can be gathered from the practice of the Primitive Church, as recorded by the early fathers, it is plain that, during the first three centuries after Christ, the use of pictorial representations of their faith could never have been adopted, in consequence of the danger of detection. Lactantius and Eusebius, who lived to the close of the fourth century, and were consequently alive during the last great persecution of Diocletian, specifically state, in their ecclesiastical history, that through fear of their pagan enemies, the Christians rarely used any other visible testimonies of their faith than the temple and the sacred books, which latter were the only objects found whereon to exercise the fury of the authorities when sent by Diocletian to destroy all the churches as well as the accompanying symbols of Christian worship. For although the conversion of Constantine tended to embolden and give

confidence to the Christians, they could not feel secure in the open practice and promulgation of their doctrines until the total downfall of paganism, which only occurred at the close of the fourth century, in the reign of Theodosius, when the Roman senate formally decreed the full establishment of the Christian religion, and the total abolition of paganism in Rome and all its provinces. Hence, the earliest period we can assign to the commencement of Christian art is the third century, and it came into full operation about the fourth, when ecclesiastics, no longer in dread of pagan fury and persecution, enlisted it in their holy cause and employed it as a powerful instrument for promulgating their doctrines by pictorial illustrations of all the events of our Saviour's life, as well as of the great truths of the Old Testament, with which they adorned their churches, and subsequently, on a smaller scale, all their religious books. Indeed, it will be seen, that the same sentiments and principles (viz. of religion) that caused the perfection of sculpture amongst the ancients, operated and influenced the revival of painting amongst the moderns; therefore, as sculpture has been termed the art of paganism, painting may be said to be that of Christianity, since, under the patronage of popes, ecclesiastics, and the monastic fraternities, it has ever been rendered subservient to the church, in whose interest it rose to perfection and expanded its beauties to that pre-eminence it attained in the fifteenth and sixteenth centuries.

The first traces * we have of the use of pictures in churches are in Spain, where it is said to have been introduced about the close of the third century by some of the zealous Christians common to that country in those days; and although soon after condemned by the heads of their church, the example was rapidly followed in the East; and in the fifth century, became common both in the East and West. Hitherto, however, they were only used as ornaments in aid of Christian devotion, the subjects being representations of the life and death of our Saviour, of saints, martyrs, and of the holy cross,† to the total exclusion of statues, in consequence of their too near resemblance to the idols of paganism. But in the sixth century, such was the ardour of zealots in favour of Christian devotion, that pictures began to be actually worshipped, which gave rise to that great contest between two powerful factions, the one advocating their use called Iconomachi, the other opposing it termed Iconoclasts, which so violently agitated the church, causing the celebrated schism and ultimate separa-

* Vide Montanus, "Hist. Sac. Imag."

† See Petavius "De Incarn." D'Agincourt, also, who has been at great pains to furnish proof of the use of paintings in the early ages of the Christian church, adduces the following evidence from an old monkish MS. of Lombardy, respecting the life of Queen Theodolinda, who became a convert to Catholicism: "Suum palatium condidit, in quo aliquid, et de Longobardorum gestis depingi fecit." Monier, also, an intelligent French writer on the fine arts, gives large quotations from the Christian fathers concerning the excellent paintings of sacred subjects in the Eastern churches, from the fourth to the eighth centuries; and the powerful effects produced by them on the beholders.

tion between the Latin and Greek hierarchies, and the consequent destruction of all works of art by the latter, which endured for nearly two centuries. The Latin church so strongly urged the use of pictures, that Gregory the Third, in 705, issued an edict for the worship of images, both pictorial as well as sculptured, and purchased them at the same time to an enormous amount for the embellishment of the Roman churches. His successor, also, in the following year, encouraged painting and sculpture throughout his dominions for the same purpose, as proved by D'Agincourt, in the following extract from an MS. history of those times: "*Fecit imagines per diversas ecclesias; quas quicumque nosse desiderat in eis ejus vultum depictum reperiret. Basilicam itemque sanctæ Dei genetricis quæ antiqua vocatur pictura decoravit.*" To counteract this in the Eastern empire, Leo the Isaurian, in 726, promulgated a decree, abrogating the use of all visible symbols, and accompanying the edict with the general destruction of all works of art in the churches, which was followed up in the middle of the same century by his son, Constantine Copronymus, who convened a council at Constantinople, solemnly condemning the use of pictorial and other images, declaring it heresy to encourage it, and treason on the part of whomsoever opposed their destruction.*

The monks, however, seeing the powerful influ-

* In the year 792, Charlemagne, urged by Pope Adrian, sent to England a copy of the decrees of a council of the Greek church in favour of the adoration of images. Alcuin, however, being at

ence they gained over the minds of the people through the medium of the art, became irresistible advocates in favour of extending its practice, and which the ultimate dominion of the Roman hierarchy confirmed. In it the church saw a new agency raised up to spread their power, consequently they strenuously encouraged the public taste for talents which were to multiply their own means of working on the passions and imaginations of their flocks without awakening the reasoning powers of society.

One great difficulty we have to contend against regarding the history of early painting in Europe is, that all the buildings thus adorned being either destroyed by the ravages of time or barbarism, we are left without any positive proofs of the style and skill that distinguished the artists of those times, excepting through the medium of manuscript illuminations, so much practised and cultivated by the monastic tribes, and from whence has evidently originated the introduction of painting, as understood in modern times, throughout the north of Europe; for it will be seen that the system of il-

that moment on a visit to his native country, was deputed by his fellow-bishops to condemn with such energy to the king his master this doctrine which they held so accursed, that Charlemagne called a council of all his bishops in 794 at Frankfort, which solemnly rejected the custom, and thus, for a time, prevented the progress of the error in England. But in the year 824, Louis the Meek, in a council in Paris, resolved to allow the use of images and paintings, though strictly prohibited the worship of them; nevertheless, at the close of the century, the Gallikan as well as the German clergy simultaneously encouraged the practice.

luminating MSS. has invariably been the precursor and cause of cultivating the art in Italy, England, France, and every part of Germany ; which renders the study of this branch of art not only essential, but an object of the highest interest to the historian as well as to the artist ; for it is only in the splendidly illuminated Missals, Psalters, and Bibles, that have been handed down to us from their royal possessors, or in those taken from the dusty shelves of the dark cloisters of different countries, that we must look for the style of art during the dark ages between the fifth and twelfth centuries. In the ornaments and subjects that embellish them, are frequently exhibited evidences of a bold and rich imagination, a *naïveté* of design, together with a marvellous knowledge of preparing and fixing colours ; and, what is of still further importance, that they invariably furnish a faithful representation of the customs, dress, style of architecture, and other characteristics peculiar to the countries or the age in which they were executed.

Thus involved, therefore, in the history of this particular branch of art, I will endeavour to lay before my readers such a view of the subject as will enable them to trace with accuracy its origin and progress in all parts of Europe. The researches I have made in the royal libraries of various capitals, together with the useful hints recently received from the work* of Count Bastarde, and the inform-

* The work now executing in Paris by Count Auguste Bastarde contains facsimiles, in the highest and most elaborate style of execution, of all the most valuable and celebrated MS. illumina-

ation of his able assistant, Major Strengel, enable me with greater confidence to make the attempt.

The art of illuminating manuscripts,* though partially practised prior to the Christian era, is now authentically proved to be indebted for its cultivation to the Christian religion, and for its diffusion throughout Europe, to the various monastic fraternities, whose first care and occupation in the early ages of the church was to propagate, in accordance with the injunction of their Divine Master, a knowledge of the Scriptures: hence, the retirement of these pious men within their gloomy habitations (though, we must confess, a source of numerous subsequent abuses and evils that have been entailed on society) has proved not only useful to the cause of religion during the dark ages by the multiplied copies of the Pentateuch and Gospels which they diffused, but eminently so to art, by means of the pictorial representations of all the

tions that are possessed in the various collections of Europe; but, when finished, will be of so expensive a character as to prevent the possibility of their being much circulated or made known. Through his amiable and intelligent assistant in the work, Major Strengel, I gained access to all the valuable MS. illuminations in Paris, and was thus enabled materially to strengthen my opinions, and enlarge my views on the subject.

* In the Imperial Library, at Vienna, there is an illuminated Pagan calendar, traced to the age of Augustus. In the Vatican Library there is also an illuminated Virgil of the third century, the costumes of which are Roman-Byzantine, executed in a coarse style of art; in the same library, an illuminated Terence of the fourth century; and in the Royal Library of Paris, a well-preserved Virgil of the fourth century.

most striking events recorded therein, with which they were in the habit of illustrating and embellishing all their Scriptural works ; thus, coupled with devotion, have they handed down to successive ages and to distant countries a taste for the art of painting, furnishing at the same time a faithful record of its progress through Europe, in the absence of those larger works, which by a combination of circumstances are now entirely swept away. From these facts we may without difficulty deduce other events of equal importance relative to the origin of Christian painting. All my readers will be aware that, during the first three centuries of our era, the insecurity of those who professed the doctrines of Christ was so great as to render it dangerous for any communities publicly to unite in favour of the new creed, and that it was not until Constantine became a convert to Christianity, that the Christians felt emboldened openly to practise the duties of their faith. Then it was (A. D. 305) that St. Anthony, for the first time, established convents for the reunion of all those religious men who had devoted themselves to the exclusive service of God, and who, until that period, were living in caverns and other secret places in a state of abject misery and dependence. I need not dilate on the well-known enthusiasm in the cause of Christianity of the imperial proselyte, Constantine, who, amongst other acts of piety, caused the Scriptures to be multiplied and diffused ; his library at Constantinople became the depository of numerous copies of valuable Scriptural documents that were presented by

the Christian divines, one of which is still extant, and is the earliest known monument of Scriptural illumination: it has only recently been discovered, together with many other valuable MSS. of the Lower Empire, in a Greek convent near Jerusalem, by Monsieur Poujoulet, a French traveller, who describes it to be a MS. Bible, enriched with a number of miniature-paintings in a coarse style of Byzantine art, representing the principal personages of Scriptural history from Adam to Jesus Christ.

About the second or third century was first introduced the style of illuminating MSS. with gold and sometimes with silver letters, not earlier, since Pliny, who notices every thing, is quite silent on the subject. The scribes who wrote in gold* were a distinct class of artists, called *χρυσογραφοί*; and they further embellished the art by first grounding the vellum with a purple or rose colour: in this style was a copy of the poems of Homer written on a purple vellum in gold letters, given to Julius Capitolinus (the biographer of the emperors) by his mother, about the close of the third or the commencement of the fourth century. The most ancient *existing* specimen of this mode of caligraphy is the

* This style of caligraphy only reached England in the seventh century, when Wilfred, archbishop of York, enriched his church with a copy of the gospels written in gold on a purple ground. In the eighth, ninth, and tenth centuries, MSS. began to be written in gold letters on white vellum ground, viz. "The Hours of Charles the Bold" and the gospels in the Harleian Library. It was much less employed in the eleventh, twelfth, and thirteenth centuries, but came in again in the fourteenth.

Argenteus Codex of the Gothic bishop Ulphilas, who was highly honoured by Constantine, and called by him the Moses of his time: it is a Gothic version of the four Gospels written (about A. D. 350) in silver letters on vellum of a purple ground; the letters are all capitals, and the initials, as well as a few passages, are in gold. It is mutilated in places, though perfectly legible; the silver by time is become green, but the gold continues perfect. It was discovered in 1597 in the library of the Benedictine abbey of Werden, in Westphalia, and is now at the University of Upsal.

Although I have not been able to trace other examples of this period, it may be fairly presumed by inference that the custom of Scriptural illumination gained a footing in the fourth century; and I have no doubt that, if researches were made amongst the numerous convents of Greece and Palestine, many valuable and important documents would be discovered in aid of the interesting history of illuminated MSS.

In the fifth century illumination became generally practised in the Lower Empire, thus giving a stimulus to the art of painting, which at that time was in a very declining state; and a circumstance occurred at this period that considerably tended to increase this stimulus and to urge competition amongst the monastic artists, namely, the establishment of the Codex, which was a rule of prayer and church service enacted by Pope Gelasius. Copies of these

books amongst the great soon became objects of luxury, upon which all the genius and patience of artists were occasionally lavished for the gratification of some patron, for the heads of monasteries, for church dignitaries, or for kings, to whom they were sent as a complimentary present; hence the numerous highly finished ones of various ages that have been handed down to us, and are now to be seen in the public libraries of all countries.

The examples of illuminated MSS. most commonly known of this century are a Pentateuch and a Dioscorides, at Vienna; the latter, written for the Emperor Olibrius, containing portraits of the most celebrated doctors of antiquity: at Cambridge, the four Gospels in Greek and Latin, found at Lyons; and in the British Museum, a Greek MS. of the Book of Genesis.

The sixth century is an important era in the history of art, although we have few miniature specimens to illustrate it: what contributed so materially amongst other causes to influence its diffusion was the new rule of St. Benedict,* which became universally and exclusively adopted by all the monastic tribes of the West; this pious man's last fervent injunction to all his brethren was, that they should read, copy, and preserve books,—an injunction that

* From Asiatic Greece St. Benedict introduced monastic institutions into the West either in the year 499 or 500; and the rule he established for his order exclusively endured in the West until the ninth century, when numerous monastic sects rose up in rapid succession, founded by individuals who originated new rules of life for their guidance.

was most religiously observed amongst all his followers, and has thus proved a benefit both to literature as well as art; for it is to them that modern ages are indebted for the preservation of innumerable valuable works, sacred and profane, which, during so many ages of desolation and destruction, must inevitably have perished, had not copies been preserved and multiplied from time to time by the branches of that order in various parts of the world; hence it is, therefore, to these religious missionaries we must feel indebted for the diffusion throughout the north of Europe of miniature illumination, with which they carefully embellished all their works, and thus opened a path to the subsequent establishment of art and the practice of painting as understood in its more modern sense. Illumination is supposed to have found its way into France through the Roman missionaries, at the close of this century, at which period Christianity first became the religion of the state under Clovis, who, during his reign, founded many monasteries as well as churches. To England it was first introduced by St. Augustine, who, at the close of the sixth century, came from Rome with a colony of monks to convert the Anglo-Saxons, and, accordingly, established convents every where, the more effectually to promulgate the Christian doctrine.* As, however, it was not until the year 597 that Augustine

* Augustine was accompanied by the missionaries, Mellitus, Justus, and Paulinus, who brought with them beautiful copies of the Bible, two copies of the Psalms, two copies of the Gospels, a book of the lives of the Apostles and martyrs, and a commentary

landed in England, it may reasonably be inferred that the monks had little time for the exercise of their artistical skill before the following century ; they, however, lost no time in disseminating those gross corruptions and superstitions which were at that period introduced into the church by Gregory the Great, whose ill-judged policy led him to confirm and promulgate the great truths and doctrines of Christ, by means of pretended visions and invented miracles, which, it will be found at a later period, materially influenced taste in art. It was about the same time that Gregory introduced the present book of the mass called missal, and modified the Codex of Pope Gelasius, under the name of "sacraments," both of which, in the ninth century, will be found the most splendidly illuminated works of the ecclesiastics.

Before proceeding farther, I must take an opportunity of observing that in the series of miniature illuminations, which may be traced from the third to the sixteenth century, we have to lament a period in which there exists a considerable deficiency of examples, owing, I presume, to the incursions of the northern barbarians into the south of Europe, which stifled for a time the voice of the still active spirit of Christianity, and temporarily checked that progress of monkish labours, which otherwise would have

on the Gospels and Epistles, which, it is supposed, were the first written books that made their appearance amongst our Saxon forefathers.

been made in the Western Empire. This period of disaster endured from the fourth to the seventh century, when the pagan invaders at length became converts to the Christian creed, and paved the way for that civilisation which the genius and heroism of Charlemagne afterwards diffused throughout the north and west of Europe. It is worthy of remark, too, that up to this period it has been ascertained, from authentic researches, that no Latin illuminators are to be found, and that consequently all art was exclusively Byzantine, either executed in the Lower Empire, or by emigrant Byzantine artists, who were employed by ecclesiastics in their various missions throughout the west. The character of these early Byzantine works is so marked and peculiar, as to render them distinguishable from those of any subsequent period; for instance, rudely executed pagan gods and goddesses are frequently seen grafted on subjects of the new religion, which furnishes in the history of art a curious proof of the powerful influence which Grecian mythology continued to exercise on the still vague notions of Christianity entertained during the dark ages. Even as late as the tenth century, we have an instance of this in a beautiful Greek psalter, now in the Royal Library at Paris, namely, in one of the miniatures representing the passage of the Israelites through the Red Sea, the nymph of those waters is an ostensible object in the picture, as if presiding over the fate of the chosen children of God.

The first attempts in England in the art of illumination were limited to ornamental borders and

richly emblazoned initials, which is the distinguishing characteristic of the early Anglo-Saxon style. The first example we have of the introduction of Scriptural subjects is towards the close of the century, in a valuable MS. of the four gospels in the British Museum, it is called St. Cuthbert's Book, having been commenced for that bishop just previous to his death in 688 ; and I cannot help thinking that the style of art it exhibits was influenced by the arrival of Theodore* and his colony of monks, who, a short time previous to that period, came on a mission from Pope Vitalian, and was ultimately made primate of the Anglo-Saxon church ; for it is evident from the care and better handling of the latter portion of the MS., as well as from the circumstance as related in an inscription at the end, of four different monks, namely, Endfrith, Oethelwald, Bilfrith, and Aldred, having been successively employed in its execution, that it could not have been completed before the commencement of the eighth century. It is written on strong-glazed parchment in high preservation, with an interlinear Anglo-Saxon version, written throughout in handsome capitals, with highly decorated initials and borders, but only contains four paintings, properly so called, of the Evangelists, which are executed with the

* Theodore was an Asiatic Greek of Tarsus, and, as history tells us, brought with him a store of Greek manuscripts, copies of "Homer," "Life of St. Chrysostom," and of "Josephus," together with various portions of the Scriptures, which, it is natural to infer, would impart an improved style of art direct from the East to the Anglo-Saxon monks, who manifestly took advantage of it.

greatest mechanical skill, and evidently taken from those Byzantine models I have already observed, were introduced by Theodore's monks; it is a valuable monument of Anglo-Saxon skill, and affords a proof of the care with which painting was cultivated at this early period by the English monks, who so eminently distinguished themselves in the sixth and seventh centuries, not only by their zeal in the propagation of Christianity, but by their secular* as well as ecclesiastical learning.

In the eighth century we see art taking flight to Germany, whither England may boast the merit of first transmitting it, through the celebrated Wilbrord and Winifred, the latter afterwards called Boniface, the apostle of Germany, who, by authority of Pope Gregory II., went, in the year 700, with a colony of monks, to convert that country to Christianity, and by means of the numerous monastic foundations they then established, they introduced amongst many other arts those of writing and illuminating. Hence the style of all the early German miniatures will be found every where to correspond with those characteristics that distinguished the first productions of the Anglo-Saxons, namely, decorated borders and initials without pictures, which endured until the close of the century, when the auspicious reign of Charlemagne caused a powerful impetus in favour of the arts of civilisation, and particularly to that of painting, throughout his extensive empire;

* See "Literature of Europe," by Hallam.

he was a great encourager of art, and readily availed himself of important advantages that offered at that time in consequence of the schism between the Eastern and Western hierarchies, namely, the emigration from Byzantium of numerous monks and ecclesiastics, who were suffering persecution for their continued adhesion to the church of Rome; he anxiously invited them to his court, and employed them in illuminating MSS. and ornamenting churches, as well as for purposes of education and the dissemination of learning, which thus diffused an advanced knowledge of Byzantine art both through France and Germany; for it was from them the German, as well as the Frank artists (whose works, until that period, were extremely coarse, rude, and barbarous), rapidly acquired an improved style, and that the latter, under their influence, established schools of art in various parts of France, particularly those of Metz, Tours, and Rheims, which at a later period attained the highest degree of perfection, and produced masters whose illuminated MSS. rivalled the most beautiful of those days.

The style of miniature-painting in this century of course varies much according to the country and period in which they were executed; for instance, those of the Frank and Anglo-Saxon artists were extremely coarse, lightly washed pen-drawings with unmeaning faces, stiff awkward forms and flickering draperies without shading, though frequently with great mechanical execution; those of Italy, both of this and the next centuries, were bad imitations of the English and Frank artists; the productions of

the Byzantine school are necessarily very superior, but decidedly the best are those that were executed during the latter half of the century by Greek emigrants, who worked under the direction of Alcuin for Charlemagne, and consequently had more uninterrupted leisure for the completion of such works. Alcuin of York, next to Bede, was the most eminent teacher of the English church; he was invited, in 783, to establish himself in France by Charlemagne, under whose patronage he became the great restorer of learning on the continent of Europe, and minister of public instruction over the greater part of Christendom; for the empire of Charlemagne extended from the river Ebro in Spain to the eastern frontiers of Germany. His first attention was given to the restoration of correct copies of the Scriptures, books of prayer, and other holy offices used in churches, one copy of which was sent to each principal abbey and cathedral church, where they were still farther multiplied by the zeal of the bishops and abbots. The art of copying MSS. thus became a means of reputation and profit to scribes and illuminators, and the Roman letters were from this period generally used instead of Saxon or other characters. The numerous MSS. made under the immediate superintendence of Alcuin for kings and princes are of the most finished character.

What in my estimation attaches a double interest to the Byzantine productions of this century is, that they exhibit in the figure of Christ a character and physiognomy perfectly analogous to the type preserved and handed down to us by the

Italian schools of the fourteenth, fifteenth, and sixteenth centuries. As an instance worthy of examination, look at the splendid copy of the Evangelists authentically traced to 780; it was especially written for Charlemagne, and possesses five or six miniatures of larger dimensions than are usually contained in the MSS. of that period, and is beautifully written in gold letters on a purple ground. It formerly belonged to the monastery of St. Sernin, at Thoulouse, but since the revolution has been brought to Paris, and is now in the library of the Conseil d'Etat. In the eighth century the Greek and Latin MSS. first began to exhibit very large initial letters at the commencement of chapters and books, elaborately ornamented, and fancifully composed of human figures, animals, birds, fish, fruit, and flowers, which by the Benedictines were termed "*historiæ*," because they were made to illustrate, more or less, the text to which they were prefixed; the Latin ones, more so than the Greek, corresponded in this way with the subject.

Amongst the numerous examples of the eighth century that exist in different parts of Europe, the following are the most interesting:—The four Gospels, 714, by Byzantine artists, in the library of St. Genéviève, Paris; Questions of St. Augustine, 725, an Italian manuscript very barbarously executed in the writing as well as painting, in the Royal Library at Paris; the Evangelists, by Byzantine artists, 732, in the library of St. Genéviève; the Evangelists, by Frank artists, in a barbarous, rough style of painting, Royal Library at Paris; the four Gospels, 740,

library of St. Genéviève; the Evangelists in Latin, in high preservation, 780, beautifully done for Charlemagne; as before mentioned. Another copy, 796, splendidly illuminated by Byzantine artists for Charlemagne, in the Royal Library, Paris; another copy of the same at Trèves, full of life, expression, and character; also a beautiful MS. Bible, 801, corrected and copied by Alcuin, as a present to Charlemagne, and recently purchased for the British Museum at a collector's sale.

During the ninth century, with the advance of religious influence and the power of the church, the art of miniature-illumination made considerable progress throughout Europe, but attained the highest perfection in Byzantium; and a style of art now made its way into the western countries, founded in all its parts on the tradition of antique painting: it began to be adopted in England about the end of the century, accompanied with the use of solid, opaque water-colours, superseding, in a great degree, the peculiar manner that distinguished the Anglo-Saxon painting, which, however, for a long time after continued remarkable for the lean limbs, unmeaning heads with square countenances, low foreheads, and long noses.

The Franks, during this period, made wonderful improvement in the art, as may be seen in many of their beautiful documents preserved in the collections at Paris.

Examples of Byzantine art are extremely rare, attributable to the disturbed state of the East, both

in civil as well as ecclesiastical affairs, the fury, too, of the Iconoclasts still continued, and caused the destruction of all Scriptural MSS. with illuminations. We are, nevertheless, enabled to judge of their style by one very important example that has been handed down to us, and which attests a degree of skill in the painting far superior to any thing previously executed by these artists, who emigrated to the northern courts. It is a copy of the works of the celebrated Gregory of Nazianzen, written at Constantinople between the years 870 and 880 for the Emperor Basilius I., and is now in the Royal Library at Paris; many of the miniatures are unfortunately injured, although they are sufficiently perfect to display the magnificent costumes then worn by the Byzantine emperors, and furnish admirable studies for modern artists, as far as regards character and costume. The general style of these miniatures approaches nearer to that of the Pompeii paintings than any other extant, which affords strong evidence that the artists, in executing them, had in view paintings of antiquity which they have manifestly not hesitated to reproduce; altogether this is a most curious and valuable monument of the art. The following are amongst other interesting specimens of this century:—Copy of the Evangelists, by a Frank artist of Metz, 850, Royal Library, Paris; “the Sacraments,” by a Frank artist, 829, done for the son of Charlemagne, Royal Library;* another copy, 850, Franco-Saxon, Royal Library; the Bible of

* In the ornaments of this copy, are introduced the horse-shoe and pointed arches, which will serve to prove that these forms

Charles the Bald, done at Tours, in 850, by a Frank artist; "the Sacraments," by the Eastern Franks, in a dry stiff style of art, 850, Royal Library; a "Terence" with figures, Royal Library; a copy of Cicero's translation of the astronomical poem of "Aratus," written in beautiful small letters, executed about the close of the century, British Museum.

In the tenth century miniature-painting continued to advance with varied steps, in proportion to the facilities that were afforded and encouragement given in different countries, with the exception of the East, where it may be said now to be stationary, although it became for the first time exclusively Christian, and perfectly free from the heathen mythological forms and ideas with which it had hitherto been blended; a beautifully preserved Greek Psalter in the Royal Library of Paris furnishes a good specimen of it. In England and Germany illumination now attained great perfection, the former illustrated by a splendid Benedictional, belonging to the Duke of Devonshire, written in the year 970, by order of Ethelwold, bishop of Winchester; it is in the style of cotemporary Frank artists, and in the splendour of its pictures and richly ornamented borders surpasses all Anglo-Saxon MSS. existing; it also furnishes an example of the recently introduced use of gold and silver in the glories, hems, and other ornaments of

were long known to the ecclesiastics, before they introduced them into their architecture, and may have been borrowed from the Arabians in Spain, or imported from the East, both of which countries they had visited in their pious excursions.

garments in the principal figures. The style of German illuminations is beautifully illustrated by a Psalter in the library of the late Duke of Sussex. The German artists of this age, like the Anglo-Saxons, adopted the use of solid, opaque water-colours, though of a brighter tone, with generally a beautiful green in the ground, and rarely the use of gold: their works also evince much more neatness and precision.

Of this century, there is also an illuminated Bible done at Limoges, by Frank artists, in the Royal Library; and in the Oxford Bodleian Library, a well-preserved poetical translation into Anglo-Saxon of Genesis and the prophet Daniel, by Cædman, the monk, dated 990, the pictures of which, however, only consist of slight, delicate pen-drawings in black and red, and mark the hand of an inferior artist.

Although it is observable that all the miniature productions of the eleventh century indicate a great decline, nevertheless, that age was one of the greatest importance we are acquainted with in the history of modern art, inasmuch as, that during this period was laid the foundation of that great burst of genius which began to develope itself in the twelfth and thirteenth centuries with the revival of science. It was then the monks of Monte Casino so distinguished themselves by their love of literature and the classics; their abbot, Desiderius, encouraged the transcribing copies of all celebrated works and the multiplying MSS.; and his example was followed by Jerome, abbot of Pomposa, who amassed works and

ornamented missals. Gregory VII., also about the same time, asserted the universal dominion of the Romish church, which was subsequently accompanied with a gorgeous display of artistical skill in all those splendid cathedrals which at the close of the century rose up with the growing wealth and power of the Italian republics; coeval, likewise, were the conquests in Palestine by the first Crusaders, which familiarised northern ecclesiastics with the science and arts of the East, for monks, from all parts of Europe, German, Flemish, Anglo-Saxon, and French, followed in the warlike train, and fought under the banners of the cross. It is also an authenticated fact, that during this century numerous expatriated Greek bishops and monks from Constantinople, emigrated both to France and Germany, but particularly to the latter, where they took refuge in the diocese of Thoul, under the protection of the bishop, who permitted them to settle in separate societies for the performance of divine service in their own language, and according to their own rites; and it was by these ecclesiastics that an improved taste for Byzantine art became diffused in all the towns along the banks of the Rhine, and will easily account for the ancient traces of it that have been discovered in modern times.

The decline in England was caused by the destructive invasions of the Danes and the Norman conquest, which necessarily interrupted the arts of peace, whilst, from the north to the south of Europe, wars and revolutions every where produced a similar effect; yet, amidst all its consequent horrors and

confusion, art was still secretly cherished within the cloistered cells of the various religious orders, and particularly so in the East by the Greek monks, who continued, by the practice of illustrating their sacred works, to keep alive the principles of antique painting, which in the following age were so rapidly diffused throughout Italy. In some of the Byzantine works of this period that have come down to us, may be discovered a superior degree of merit, both in the mechanical execution as well as the conception, and for the first time is observable the use of the gold grounds, which subsequently so distinguished the Byzantine and early Italian schools. We possess a beautiful example of this century in the Bodleian Library, viz., a copy of the Acts of the Apostles, written in an elegant Greek running hand; the pictures of the Apostles are painted on a gold ground, free and noble in their attitudes, extremely dignified, with just proportions, and well-drawn feet and hands, all executed with great breadth of treatment, firmness, and freedom. In the same library is also a Greek Testament written in the same style; in the Royal Library, Paris, a Greek Ritual, by Elias, a Greek emigrant in Normandy; an Apocalypse; and a beautiful copy of the Evangelists, done at the close of the century; and in Trinity College, Cambridge, an Anglo-Saxon Evangelarium, the latter, however, executed in a coarse, bad style.

The twelfth century leads us into a most interesting era of the art, for with the institution of universities about this period necessarily came the increase

of civilisation and learning, the extension of the art of writing, and the consequent multiplication of MSS., in the getting up of which, the love of high finish, with elaborate ornament and illumination, seemed every where to be gaining ground. In Italy, the establishment of republics, with their freedom and growing prosperity, assisted in developing the talents of superior genius, and amongst other things giving a spur to the culture of the fine arts ; whilst north of the Alps, a corresponding stimulus was given to the cities of Flanders and Brabant by the simultaneous possession of municipal rights, and the increasing activity of manufacturing and commercial enterprise. In France, too, we see an improved style of art diffused, in consequence of the recent establishment of the celebrated Cistercian and Carthusian monasteries;* the religious of which orders were scions of the Benedictine stock, and became notorious, not only for their learning, but also for the pride they took in cultivating the arts of calligraphy and illumination.

The style of miniature-painting adopted in all these countries during this century began to manifest the influence of Byzantine art, and to indicate an epoch of transition from that species of composition, which blended with it the forms and ideas of pagan mythology, to art exclusively Christian ; the gold grounds of the Greek artists, together with a thick coating of water-colours, also came more

* The first Carthusian monastery was established in Dauphine in 1084 ; that of the Cistercians at Cîteaux, near Dijon, in 1098.

generally into fashion, and at the close of the century drawing with the pen was entirely superseded. This period is also remarkable for the introduction of miniature illumination amongst the Persians, the Tartars, and the Arabians, all of whom, impelled by Byzantine art, began to adopt the custom of thus ornamenting their written documents; the former, however, of all the followers of Islamism, with the greatest energy, shook off the religious prejudices that formerly existed against the art, and who also attained the highest excellence in the practice of it. Amongst the examples of the twelfth century that have come under my own observation are the following:—a Belgian MS. of the letters of Gregory the Great, 1180; a Bible from Limoges, 1110; an Apocalypse in Latin, by Frank artists; a Greek missal of 1150; and an Arabian MS., called “*Kalila Dimna*,” all in the Royal Library, Paris; in the latter, the heads of the principal personages, as in the Byzantine school, have a gold glory, which indicates the origin of Arabian art. In the Bodleian Library, we have also a “*Terence*” of this century, though of the early part; it is beautifully written on parchment, with a series of pen-drawings lightly washed, but extremely neatly executed; the antique dresses are set with jewels, and the architecture is in the last Norman style which preceded the pointed or Gothic. There is also in the Cathedral Library of Toledo a Bible splendidly illuminated, given by St. Louis of France.

The influence of art from Constantinople began

in the thirteenth century (particularly towards the close) to spread with wonderful rapidity throughout the west of Europe, attributable, in a great measure, to the commercial intercourse established between Byzantium as well as the ports of the Levant, and the already flourishing republics of Italy and the manufacturing marts of Flanders and Brabant, which not only brought taste and artists to these several countries, but various objects of art that served as models for the rising genius of the age.* In Italy the higher department of the art, viz., the painting of pictures, began to manifest unequivocal signs of improvement, necessarily communicating its influence to the illuminators of MSS., who now gave somewhat of sentiment and expression to the human countenance, and produced, altogether, a superiority in point of style and execution not hitherto experienced, as may be seen in the numerous examples that every where abound of this age. In the treatment of all miniature illuminations taken from religious history during this period it will be found Christianity reigns in its purest elevation; there is also a lively, flowing, and graceful character in the delineation of the figures, and the architectural objects, so frequently introduced, are in the light, elegant forms of the Gothic, which had then become common; whilst the exquisitely beautiful arabesques

* Oderigo and Franco, of Bologna, who in that city founded a school in the higher branches of art, were also great miniature-painters, and about the close of the thirteenth century were sent for to Rome by Pope Boniface VIII. to illuminate missals in the Vatican.

used in embellishing the borders of MSS. afford a proof of the high degree of perfection to which this ingenious science of ornamenting had attained,—a science, as the name imports, that originated amongst the Arabians, whose Mahommedan precepts strictly interdicted all representations of either the human or brute creation, and gave rise to that peculiar species of decoration they employed in both their architecture and painting, namely, representations of imaginary as well as real plants, stalks, foliage, fruits, and flowers, gracefully entwined in a variety of forms. The splendour and luxury, however, of the caliphs soon induced a violation of that portion of their law, since we see, in proportion as they advanced in those separate arts, they employed, as an additional source of ornament, the use not only of quadrupeds but birds and insects.

To artists, or others interested in the history of miniature illumination, no place can offer a wider field for the study of Oriental skill than the public libraries of Paris, which can boast a matchless collection of Eastern MSS., Tartar, Persian, Arabian, Indian, and Chinese. Of the thirteenth century, there is an invaluable one of Tartary in the Royal Library, called "*Leilet El Mirage*," with numerous miniature-paintings, representing Mahomet's journey into the seven celestial regions; also an extremely interesting Arabian MS., "*Les scéances de Hariri*," in which the heads of the principal personages are surrounded with a gold glory. It must be remarked, however, that the skill of the Arabians in miniature illumina-

tion was at all times inferior to that of the Tartars or Persians, and that the execution of the latter most closely bordered on the style of Byzantine art.

The improvement observable in Flemish art during this century was occasioned by the rapidly increasing opulence of the mercantile and manufacturing classes, amongst whom the desire for objects of luxury raised up patrons of art, and hence a rivalry and competition arose between the embellishers of missals,* the painters of Madonnas, and other subjects, for the decoration of private oratories and chapels, as well as public churches, that tended immensely to the cultivation of the art, and even at this early period produced a tribe of secular as well as ecclesiastical painters in all the wealthy cities of the Netherlands, which did not fail to diffuse comparative improvement in the neighbouring states of Germany; for we see, at this period, the school of

* The term missal is in England almost universally applied to all illuminated Romish books of prayer, and is erroneously supposed to derive its meaning from the Latin word *missus* (sent), because such works were usually sent as presents to distinguished personages; the following, however, may, I think, be relied on as the most authentic definition. As soon as the Latin church embraced the doctrine of the real presence, and thus considered the sacrament of the Lord's Supper a sacrificial rite, they adopted and applied to the ceremony of the eucharist the term "*Missa*," from the Hebrew word *Missach*, oblation or sacrifice; and to the book containing the prayers used in the service of that rite "*Missale*," hence the French variation of *Messe* and the still more English corruption of *Mass*. The present canon of the mass, called by the Romish church *missa canonica*, was first instituted by Gregory the Great, in 596, together with the change of sacerdotal garments, and various other ceremonies, at the altar, which have ever since continued in use.

Cologne attaining a respectable celebrity, and already distinguished by the type which afterwards characterised the German school, namely, all the female heads with delicate features and soft forms. In Byzantium the progress of improvement had been quite arrested; the star of unfortunate Greece had set; at its rising it had illuminated Europe with its brilliant rays, so now in its decline it had imparted its last sparks of genius, like a tender mother on the border of the tomb giving a parting blessing to her child.

The thirteenth century is also remarkable for that species of miniature illumination known to bibliographers by the name of "Bestiaries," and which contain representations of imaginary as well as real animals, in all sorts of fantastic positions and situations, the foundation of which has evidently been the translation of Aristotle's work on animals.

The illuminated MSS. most worthy of observation belonging to this century are, an English Bible in Latin, 1215; "Les Chansons anciennes;" "l'Histoire du Chevalier de Cygne;" "Homiliæ Orationes;" and an Italian "Tristan," all in the Royal Library at Paris; a beautiful copy of "Les Heures," 1280, in the Library of St. Genéviève; an "Apocalypse,"* with a French translation and commentary,

* The invention manifested throughout this series of miniatures is highly original and fanciful, as well as spiritedly dramatic; it strongly proves the influence which the contents of the Apocalypse exercised during this period, and furnishes an excellent specimen of the style of art peculiar to the age. The proportions are very long, feet small and lean, the heads have a certain type, but are not without expression; the water-colours are very dark

and the French arms on the binding, in Trinity College, Cambridge; and "Old Chronicles," in the French language, by French artists, 1250, in the collection of the late Duke of Sussex. But the *chefs-d'œuvre* of art produced in this period are the "Bible Historiaus" and the "Salisbury Breviary," in the Royal Library; the former, a miracle of art, executed about the close of the century, and evincing a near approach to the following age, when art assumed a higher tone, and began to blend philosophical treatment with mechanical skill; the latter, celebrated not only for its beautiful miniatures, but for the splendour and variety of its arabesque ornaments, which, from their beauty and finish, appear to have required the entire lives of more than one artist to invent and execute.

The fourteenth century brings us to an era when art had already made a conspicuous demonstration in the west of Europe, when the inspiration of the Greek painters, and their followers Cimabue and Giotto, aided by the moral and political influence of the times, had raised up a mighty host of talent; for, the growing power and independence of

and full-bodied; blue and brown are much used; in the lights the local tone is used, advantage being taken of the white parchment. The outlines and folds of draperies are skilfully drawn with the pen, and the grounds are coloured generally dark-blue or brown, ornamented with little crosses, stars, and lilies, in white; some few have pretty arabesques of antique patterns. They are ornamented with innumerable dragons and devils; and the wicked are always represented with large hooked noses and wide mouths.

states,—civilisation urged on by learning, and national prosperity increased by commercial industry and enterprise,—all gave a spur to the developement of human genius. Hence we see in all these rising republics where their influence was felt, that it animated the aristocratic and more opulent branches of society with a general spirit of refinement, a love of elegance, and a taste for the fine arts, giving birth to a host of munificent patrons, who, by their countenance and support, created a competition and rivalry amongst the aspiring brethren of the palette, that tended, with astonishing energy, to the advancement of miniature illumination. The style that rapidly resulted from such a movement and its consequences, is rich, varied, graceful, and amusing: it is no longer confined to the primitive elements of the imitative art; it is forcible and more bold, possessing much greater freedom, though not always majestic. And in that most important feature of the art, namely expression, a marked improvement is effected: the sentiments of Christian piety and suffering are delineated both more profoundly and with greater truth; indeed, the human countenance altogether is rendered a more faithful mirror of the heart, a more vivid image of the various passions that affect the mind.

Flanders at this period shone resplendent in the art of illumination: enriched by her commerce and manufactures, the desire for ornamental luxuries, and particularly that of miniature-painting, became multiplied to so great an extent that painters, as

early as 1358, were sufficiently numerous and important at Bruges to be enrolled in a guild; and the Flemish ecclesiastics, availing themselves of such general talent, began now to make the Bible known to the poor, by means of a series of pictorial representations, which received the appellation of "Armen Bibel," or poor man's Bible, and at a later period became common in France.

In France the art of illumination kept pace with the Netherlands, and at the latter part of the century made considerable improvement under the especial patronage of Charles II. and his brother, the Duke de Berri, both of whom had an extraordinary love for the art of painting.

In Italy it was making progress under the influence of Giotto (who was then in vogue) and his pupil Memmi; but in England, in consequence of the destructive warfare between the houses of York and Lancaster, it began to retrograde, and the few examples that exist are only exaggerated or bad imitations of French and Flemish works.

The most interesting examples I have seen of this century are in the Royal Library at Paris; a beautiful "Psalter;" "Le Romuléon," translated from the Latin into French, and is an excellent guide both with respect to the history as well as the art of those days; a splendid "Titus Livius;" and a "Saint Graal," which furnishes an admirable type for the costumes of that chivalric age; a "Tristan de Léonais," most gracefully executed, and full of the most refined sentiment, though not so rich as others of this period in the splendour of colouring

or in the combination of accessories. In the British Museum, an Italian MS. poem, written by order of King Robert of Naples; the miniatures are mythological and allegorical representations, executed in a style that betrays the influence of Giotto, who was in high favour with the king, and resided at his court, therefore were most probably executed by him; and in the choice collection of the late Duke of Sussex, a French MS. of "*La Bible Moralisée*." At Milan, in the Ambrosian Library, a "*Virgil*,"* which belonged to Petrarch, and was illuminated by Simon Memmi, of Sienna; besides many others of minor importance and value.

I have already observed that, at the close of the fourteenth century, miniature representations of the leading subjects of the Old and New Testaments were first adopted in Flanders by the ecclesiastics, for the purpose of explaining and illustrating to the humbler classes the inspired writings, as well as the doctrines established from them by the Roman church. About 1400 the Flemings invented a means of multiplying these pictorial representations, by impressions taken from wooden blocks, on which the subjects were cut in relief, with an adjoining explanatory text, which became general amongst churchmen throughout Germany and Flanders during the first half of the fifteenth century, and received the appellation of "*Armen Bibel*," or poor

* Petrarch wrote the following lines in the book, to commemorate the services of Memmi, who executed the miniatures:—

"*Mantua Virgilium, qui talia carmina finxit,
Sena tulit Simonem digito qui talia pinxit.*"

man's Bible. In the year 1421, Lawrence Coster, of Haarlem, improved the mode of introducing the text on these impressions, by the use of movable wooden types, as is seen in his "Donats," and the three first editions of his well-known "Speculum Humanæ Salvationis." About 1434, Coster introduced metallic instead of wooden types, in which he issued his fourth edition of the "Speculum," and a series of new "Donats," one of which the following year fell into the hands of Johann Gensfleisch, of Guttenburgh, who in secret projected the idea of bringing the valuable art into a more extended use in his own country, so as to supersede the necessity of manuscript works, and more particularly for the publication of an entire copy of the Bible; but on account of the disputes with the Duke of Nassau at that period, and the consequent siege of Mayence, he removed to Strasburgh, and there entered into partnership with Dritzehen and others for the accomplishment of his object; but, before any thing was achieved, Dritzehen, the most active partner, died, which broke up the firm. Gensfleisch (or Guttenburgh, as he is more generally named) then for a small sum appropriated the press and materials he had prepared, and returned with it to Mayence, in 1450, where he induced an opulent citizen, of the name of Fust or Faust, and his son-in-law, Shœfer, to become partners with him in the pursuit of his original project. Shœfer was a clever mechanician, and he forthwith established a foundry for the manufactory of leaden types for the new establishment, from which important period may be dated the progressive improvement and diffusion of the art

They produced their first copy of the Bible in 1456, which Fust took for sale to Paris, and as it came into the possession of the Cardinal Mazarine, it has ever since been distinguished by the name of the "Mazarine Bible." Soon after this period, Fust and Shœfer ungenerously ejected Guttenburgh from the firm, and continued to prosecute the art with wonderful success. Amongst other works, they produced another handsome copy of the Bible, which they issued in 1462, and is known amongst bibliographers by the appellation of the "Mayence Bible."

Hence, we see the art of painting, through these Flemish Bible illustrations, mainly led to the more valuable art of printing, and we now enter the great century which, by means of that glorious invention, developed the powers of the intellectual world, and consequently effectually aided in expanding the genius of mankind in almost every branch of art and science; for it cannot be denied that, whilst it facilitated and hastened the restoration of letters, it necessarily gave a stimulus to resurgent art, and produced a fertility of genius in the fifteenth century that must ever be rendered memorable to the lover of the fine arts, by the names of Van Eyk, the Bellinis, Da Vinci, Michael Angelo, and Rafael, which consecrate this celebrated era.

Amongst other circumstances that immediately influenced the improvement of miniature illumination at the commencement of the century, was the importation of a large collection of manuscripts by numerous learned Greeks, who had fled from Constantinople in order to avoid the dominion of the barbarous Turks ;

in addition to which, the thirst for learning at that period was so great, that at Florence, Bologna, Milan, &c., an immense number of individuals gained their livelihood by transcribing and illuminating works; in Milan alone, fifty copyists are known to have reaped a simultaneous harvest. Sarti, in his history of Bologna, says, the luxury of literature at this period consisted in splendid embellishments, and that the city was celebrated for its beautiful writing and delicate painting. Indeed, throughout Europe the desire became general to collect manuscripts and establish libraries, which will account for the rich store of beautiful manuscripts produced in this century. This increased practice of illumination, added to the new paths struck out by the great masters of the age, tended materially to advance the style of miniature art, giving to it both majesty and grace, with more character and scientific correctness. It will be easy to discover that the conventional and typical style of mediæval art began at this period to be substituted by a freer and more natural manner; and it must be remarked at the same time, that, although professed illuminators, who attempted no other branch of painting, effected such wonderful improvement,—still the art was brought to the great perfection it now attained by real artists, in the higher sense of the expression; who frequently devoted their talent to the practice of illumination; the works of the first, though performed with great mechanical skill and finish, are always more or less deficient in poetical fire, spirit of expression, and correctness of design, whilst those of the latter indicate the feeling of cultivated genius and superior science,

therefore bear the stamp of the true artist, and possess all the variety and charm of a genuine work of art, consequently are not difficult to distinguish from the former, though of the same period. The works of this age are remarkable for the quantity of verdigris colour employed, with the frequent use of gold and bright opaque water-colours, relieved by dark-brown shadows: also for the custom of inscribing the names of the principal personages on some part of the dress.

In Italy, at the commencement of the century, miniature-painting was improved by the celebrated Beato Giovanni Fiesole, who was the first to give variety of expression to the human countenance. He was the son of a miniature-painter, and led the school of illumination in Italy, until late in life, when he transferred his perfected skill to the great style of art, and was succeeded at the close of the age by the two still more celebrated painters of Verona, Girolomo and Francesco Liberi, who, under the influence of Mantegna's principles, brought manuscript illumination to the highest perfection; in addition to the improved skill in every thing they executed, the splendour of their colours, and the richness of the gold with which their arabesques are ingeniously wrought, render them the most magnificent monuments of the kind.

By an Italian MS. of the commencement of this century, called the Vecchio Testamento, lately in the collection of the Duke of Sussex, we see the custom of teaching the Bible by means of pictorial representations became adopted also in Italy at this time; it contains 519 interesting miniatures, with subjoined

explanations in the Italian language: the style of illumination, however, is coarse, and indicates the hand of an inferior artist of the age.

In Flanders the art flourished in almost every town, and produced men of the most distinguished genius. Antwerp and Bruges, then the two wealthiest cities of the Low countries, were the most forward to encourage the growth of the art; in the former, as early as 1454, an academy was opened by the liberality of its citizens, to be enrolled in which became the ambition of artists from all the neighbouring towns; whilst the patronising and beneficent reign of Philip the Good contributed a powerful impetus to the progress of painting. Under his protection the celebrated John and Hubert Van Eyk established themselves at Bruges, and became the most skilful illuminators of this century; the former was sought with extreme avidity by the great of all countries, to embellish their most valued works. His style, like that of all artists, varied with the period of his life; but at the close was free, natural, and particularly remarkable for high finish. His scholars, Roger de Bruges and Hugues Vander Goes, maintained the credit of his school many years after his decease; but Hans Hemlink, who flourished at Bruges about this time, and whose miniatures are very frequently attributed to the Van Eyks, gave additional lustre to the art. Though faulty in design, his works manifest great refinement of taste; they are highly wrought, and possess great beauty of colour, together with an appearance of truth and fidelity rarely excelled; indeed, they exhibit, I think, in embryo those

peculiar characteristics which subsequently so ennobled the great Flemish school. In all their miniatures of this period will be found a broader, soft treatment, with the use of delicate water-colours, which then attained such perfection; and the borders of the MSS. are oftentimes exquisitely ornamented with variegated flourishing leaves, flowers, insects, and fruits, painted with the most inimitable fidelity on coloured grounds. The most elegant remains of Van Eyk in this style that have come under my observation, are the Prayer Book of Mary of Burgundy, and a Roman Breviary written in a beautiful Gothic hand, presented by Francesco de Rojas to Queen Isabella of Spain; the latter was found in the Escorial, and is now in the possession of Sir John Tobin. The fondness for illuminated works during this century was so great, that even the dry contents of judicial and other documents were frequently embellished with miniatures; and, even after the invention of printing, it was not uncommon thus to ornament books, in order that the various occupations of learning might not be without the fascinating charm of art. As proof of the former, we see in Mr. Otley's collection of miniatures, the original marriage settlement of Ludovico Sforza, of Milan, and Beatrice d'Este, dated 1494, ornamented on the top with the arms of Ludovico, supported by two beautiful angels in graceful attitudes, with annexed portraits of each, delicately executed in profile, and the lateral margins embellished by arabesques painted on dark green ground; the whole indicating a refinement of taste, delicacy of style, and perfection of skill, highly

worthy the age of Da Vinci, and supposed to be done by his cotemporary Girolomo Liberi, of Verona.

As a splendid instance of the latter, there is in Trinity College, Cambridge, a copy of Landini's translation of Pliny's "Natural History," published at Venice in 1476, most beautifully printed, and ornamented with a great variety of miniatures, amongst them, many of an architectural character, executed with great delicacy, precision, force, and fulness of colour; on the borders are introduced the most perfect imitations of elegant jewels and beads, arranged in the style of arabesques on a dark blue ground: the initials also at the commencement of each book and chapter are highly ornamented. From the peculiar character and manner of the whole, I have no doubt this beautiful monument of the art was, like the above-mentioned one, executed by the Liberiis.

Illumination in France made great advances this age during the reign of Louis XI., at which time the school of Tours flourished under the auspices of Jean Fouquet, who was the best and most distinguished illuminator then in the country. He adopted the style of Van Eyk, and was remarkable for high finish, though his manner was somewhat more forcible. A beautiful specimen of his skill is in the possession of our poet Rogers; the subject is a knight in golden armour, in a kneeling position, before whom appears, in the air, the Almighty surrounded by seraphim and cherubim, and, in the abyss below, the damned tormented by a series of demons—the whole represented in a landscape. But, probably, the best

he ever executed is the one in the Royal Library, Paris, dated 1460, representing Cyrus, king of Persia, giving permission to the captive Jews in Babylon to return to Jerusalem. It is a splendid specimen of composition, expression, drapery, and design, and would have done credit even to a Rafael. England, in consequence of its disturbed state at this period, was very far behind other countries, and either employed artists from Flanders or France to illuminate manuscripts, or made bad imitations from their works.

Amongst the best specimens of the art of illumination produced this age, that I have hitherto seen, are the following :—first, in the Royal Library, Paris, “The Wonders of the World,” by Marco Paolo ; “The Missal of Anne of Brittany ;” “Le Miroir Historiale de Vincent de Beauvais,” the frontispiece of which represents the Christian hierarchy symbolically raising the Church ; the first story is occupied by the prophets, the second by the judges, the third by the martyrs, and the last by the confessors—beautifully executed, and followed up by numerous other miniatures, in which the artist has faithfully expressed the ideas of the historian ; “The History of the Jews, Greeks, and Romans,” by Boccaccio, in which is seen the custom introduced this age of attaching the names of the principal persons of the subject to some appendage of their dress, on a gold label—the arabesques which ornament the borders are of the most exquisite execution ; Boccaccio’s “Decameron,” in French, in the numerous and beautiful little miniatures of which, the manners of Flo-

rence, and the varied costume of its inhabitants in those days, are admirably illustrated.

A "Quintus Curtius," also translated into French by Vasco de Lucena, and presented by him to the Duke of Burgundy: there are three copies of it, but the best is that of 1450, in which the author, in the frontispiece, is represented offering the work to his benefactor, and is one of the most interesting monuments of illumination of this century. "La Fleur des Histoires," which, though not perfect, is a splendid specimen of the kind. An excellent idea may be formed of the ships of Columbus, which are there represented; in many parts the gold, which is largely applied in all the accessories, is left unfinished, as if some circumstance had suddenly arrested the progress of the artist. "Les Histoires de Troyes" is a precious gem of the art, and furnishes an admirable study for the splendid costumes and costly armour of the fifteenth century. "The Miracles of St. Louis," which is of the most exquisite execution, and represents, in numerous highly ornamented miniatures, all the great actions of that prince, and exhibits a faithful picture of the religious excitement caused by the Crusades; also a magnificent copy of the "Life of St. Catherine," illustrated by a series of beautiful miniatures. In the Arsenal Library at Paris, "Renaud de Montauban," by Huon de Villeneuve, illuminated in 1430 by Jean Van Eyk; also a MS. work entitled "Emblems, Figures, Vers, et Proverbes." In the Library of St. Mark's, Venice, a Roman Breviary deliciously illuminated by Hemlink. In the Bodleian Library the Prayer-Book of

Mary of Medici. In the library of the late Duke of Sussex, an "Armen Bibel," containing a series of representations out of the New Testament, which from their more rude style belong to the first half of the fifteenth century. A Missal of Charles VI. of the same age, 1409. A Missal, or "Horæ Beatæ Virginis," evidently of the school of Van Eyk. There is more nature and greater variety in the the heads and attitudes of the figures, the colours are more clear and vivid, with a softness of handling that distinguishes every where the character of the Flemish school. In the possession of Sir John Tobin, the celebrated Bedford Missal of 1427, which was presented by the Duke of Bedford to Henry VI. on occasion of his coronation at Paris in 1436; also the Prayer-Book of Mary of Burgundy, which two, and the Breviary of the Duke of Bedford in the Royal Library at Paris, are decidedly the finest specimens of Flemish illumination that exist. The numerous Scriptural pictures are most beautifully executed, and the borders, which are richly ornamented with flowers, foliage, fruits, animals, birds, and butterflies, are exquisite imitations of nature, and of the most delicate workmanship: they are indubitable specimens of the Van Eyks, which assumption is further supported by the Duke of Bedford having married Anne of Burgundy, sister of Philip the Good, duke of Burgundy, and sovereign of the Netherlands, who so enthusiastically encouraged the arts, and was the great patron of the Van Eyks. In the British Museum, "*Les Chroniques d'Angleterre*," the title-page of which represents the author

presenting his work to King Edward IV.; all the pictures are very splendid, and executed with great freedom and delicacy. Two poems, written by the direction of Henry VII. to celebrate his termination of the contest between the houses of York and Lancaster; some of the borders are ornamented with red and white roses, as a symbol of the union of the two by the marriage of Henry VII. with the daughter of Edward IV.; and in one remarkable and interesting picture is a representation of the City of London. They are by French artists, as also Boccaccio's work on the fortunes of celebrated men and women, executed for Henry VII. They are richly embellished with elegant arabesques, birds, butterflies, and strawberries, perfectly corresponding with the style of art in France, which at that period was practised in great perfection by a numerous school. The celebrated Talbot's works, written for Queen Margaret of Anjou, the title-page of which represents the author, kneeling to the queen, and presenting his book, which contains the histories of great warriors, such as Alexander the Great, of Charlemagne, of Ogier of Denmark, Guy of Warwick, and many others, ornamented with miniatures in the same style as the above.

In Spain, early in the fifteenth century, came into fashion the use of richly coloured and highly decorated binding, an art the Spaniards derived from the Arabs; consequently, in that country are still to be found many valuable MSS. of that period ornamented with all the luxury of Arabian taste. The loss of a large store of valuable Arabian MSS.

thus ornamented is owing to the fanatic propaganda of the Cardinal Ximenes, who, in 1499, with a view to the conversion of the Moors of Grenada, ordered to be collected all the Arabian MSS. that could be procured to be burnt in one pile in the principal square of Grenada. They consisted of copies of the Koran, or works connected with theology, together with many others on various scientific subjects; they were all beautifully executed with respect to their chirography, many highly decorated and most sumptuously bound.

The sixteenth century will close the history of miniature illumination: the art of printing had altogether abolished the necessity for manuscript works, and so rapidly multiplied the use of printed books, that the time devoted by illuminators to the rare productions of literature in the early ages was now thrown into another channel. The darkness of the middle ages had passed; the great school of painting began exclusively to occupy the attention of artists, and developed a mighty host of talent and genius which completely overshadowed the once overpowering splendour of the microscopic art, and caused it to be, at the close of the century, almost universally discontinued. It must be admitted, however, that unlike any other art it expired and disappeared just at the moment it had attained its fullest vigour and greatest maturity; for the miniature productions of that age can never fail in being pronounced the most perfect monuments of this peculiar style of painting that exist. Influenced, of course, by the

great oil-painters of the times, every department of the art seemed to have improved: it had acquired great breadth and freedom of manner, accompanied with harmony of colouring, and a superior tone of expression and feeling, that well accorded with the progress and spirit of the age.

Italy, at the commencement of the century, was still guided by the principles of Mantegna, and the art continued to be led by the Liberis of Verona until Don Giulio Clovio stood forth and completely eclipsed their best and most perfect compositions. Under Clovio miniature-painting attained the acmè of perfection, he commenced his career, about the year 1530, in the service of Cardinal Grimani, who employed him to make small pen-drawings of all the finest medals in Rome, which occupied him three years, and most probably gave him that peculiar tact for minute detail which afterwards characterised him; he then became the scholar of Julio Romano, who perceiving the extraordinary talent he evinced for miniature, urged him to apply himself exclusively to that branch of art. He was further persuaded to do so by Girolomo Liberi, with whom he became intimately allied, and acquired from him, in addition to many other hints, the Venetian richness of colouring; he also copied the works of Rafael and Michael Angelo, the result of all which was a style of art partaking of the purity of the Roman, the grandeur of the Florentine, and the rich tones of Titian, which rendered his miniatures the most exquisite and delicately finished performances of the kind in the world. The splendid execution of his pictures

received a superadded lustre by the richness of the borders with which he embellished them, and which always evince a highly elegant and refined taste; his manner of representing in them antique cameos, insects, animals, flowers, and fruits, with the most microscopic minuteness and fidelity, is marvellous as it is admirable. The greater part of his works were executed for sovereigns and princes, and may be seen in the national libraries almost of all countries. I am ignorant, however, whether his two greatest works are in existence, namely, "The Fête of Monte Testacio," and the "Procession of the Corpus Christi in Rome," which occupy twenty-six miniatures, and were the fruits of nine years' indefatigable toil. His scholar, Apollonio Buonfratelli, was his most faithful imitator, he followed the designs of Michael Angelo, and his works manifested so much skill in the style of Giulio Clovio, that even now they are frequently attributed to him.

France in this peculiar art made extraordinary advances during the sixteenth century. As a proof of which, I may cite the copy of the celebrated "Roman de la Rose," now in the British Museum: the designs of the pictures are happy, the figures of slender proportions, but the attitudes graceful; and the colouring, though brilliant, is in perfect harmony, with a delicacy and finish in the execution that entitle it to a comparison with the famous Prayer-book of Anne of Bretagne in the Paris Library; both are most likely by a celebrated artist of the name of Godefroi, who was in great repute about the early part

of the century during the reign of Francis I., whose general love and encouragement of the arts gave to the age the appellation of the "Epoque de la Renaissance;" this enlightened period brought from Italy, not only objects of art which made known the antique, but also many celebrated artists, viz. Primaticcio, Rossa Nichola dell' Abate, Benvenuto Cellini, and others, who imparted principles to the various schools of France that very much improved their style. Towards the close of the century, the school of Fontainebleau attained pre-eminence in the art, and was led by Jean Cousin, who, in addition to his skill in the great style, was the first illuminator in the country; he was not only remarkable for his beautiful tones, but for a spiritedness of expression, and a most astonishing softness and delicacy of execution, which, together with the richness of his borders, he gained from Flemish models of the previous age, as well as an occasional hint from the works of his cotemporary Giulio Clovio.

The art in Germany made less progress during the last and present century than in any other country; bad drawing was accompanied with monotonous, unmeaning expression, and the general manner was hard and stiff, the type, which even to the present day, continues to characterise the German school. The simplicity of contour, and the beauty of forms, were as much neglected by the Germans as they were studied by the Italians.

In Flanders the followers of Van Eyk maintained

the reputation of their country until miniature illumination yielded altogether to the great style of painting, and the art of engraving, the latter of which was now brought to great perfection by Lucas Van Leyden, and served to illustrate works instead of miniature-paintings, the use of which necessarily became superseded by a so much more facile mode of execution.

England during this century produced nothing of importance in this style of art; all the illuminations we possess of that period are either by Flemish or French artists, but particularly the latter, who were then extremely numerous. We have two or three fine specimens in the British Museum, varying, however, much, both in manner and style: the best is a MS. containing a dialogue between Francis I. and Julius Cæsar, with portraits of those personages, besides twelve representations of Cæsar's campaigns in Gaul; they are executed with remarkable skill and dexterity, and faithfully exhibit the costume of the age with long-peaked shoes: much gold is used in the arms and dresses, and the architectural ornaments are in the Italian style then introduced into France; they are by the artist Godefroi, whose name is inserted with the year 1519.

Oriental illumination during the sixteenth century reached its apogee; for the study of it, I can only refer the reader to some beautiful examples in the Royal Library of Paris; there, may be seen the precious Persian MS. called the "Schanameh," or Book of Kings; it is the Persian Homer, and records all the

great revolutions of the empire and the meritorious actions of its heroes. The "Souz-u-Ghudez" and the "Khosrou" are beautiful specimens of the same age and nation.

The following are amongst the most remarkable examples I have seen of this period: First, in the Royal Library, Paris, a splendid missal by Giulio Clovio, which verifies all I have said of that great artist; the Prayer-book of Francis I. dated 1547; the Prayer-book of Anne of Brittany, of splendid execution, and in the whole style of art, resembles that of the "Roman de la Rose," already mentioned; it is quite Rafaelesque throughout, stamped with the originality of Masaccio, and possesses in its borders all the exquisite grace and finish of the Flemish school; by the same hand and manner also is a MS. in the Arsenal Library, Paris, called "The Triumphs of Petrarch." In the collection of Mr. Beckford, the coronation of a king of France, one of the largest and richest miniature-paintings of this age. In the collection of Mr. Ottley, "Instructions given by the Doge Pietro Lando to one of his Officers, ornamented with miniatures by Benedetto Berdone, 1565;" also two leaves from a work written for Pope Pius IV. and illuminated by Apollonio Buonfratelli.

Before I take leave of this curious art, interesting as it is both in its origin and results, I will strongly recommend the study of it to my readers as calculated to produce an unbounded source of amuse-

ment and instruction, not only to the artist, but to the historian, the antiquarian, and the man of science. In the first place, it is to be borne in mind, that the early miniature illuminations are not to be viewed as mere illustrations of the state and progress of art (for which they are of undeniable value), but as presenting faithful records of the state of religion, of the social habits, domestic arts, and costume of the people and times that produced them; for it will be seen that, in the ornamental accessories which almost invariably accompany the principal subject, the artist takes an opportunity of introducing either some domestic utensils, agricultural implements, the various modes of employing animals, the exercise of numerous arts or the style of architecture and costume peculiar to the age in which they were executed; indeed, the subject has recently so deeply occupied the attention of men of science, both in France and Germany, that researches are now being made by the former to procure a regular series of the productions of all countries, from the dawn of the art down to its final extinction in the sixteenth century; and I must beg to observe, that the little sketch I am now offering to the public is but an humble attempt to throw a gleam of light upon the subject, being done more with the view of eliciting inquiry, and awakening a taste for so interesting a pursuit, than with the idea of satisfying the immense demands that must ultimately arise amongst the curious. Much might be effected in favour of the cause, were some of our scientific institutions induced to employ individuals in pro-

curing from every known source facsimiles of all the best miniature illuminations of every age and country, accompanied with every information connected with the subject as to the period, the author, and the country that produced them, ultimately to form a cheap lithographic work for extensive circulation.

The places where valuable specimens are to be found are numerous. In the first place, in the British Museum, and the University Libraries of our own country, besides several valuable private collections; secondly, the public libraries of all the capitals of Europe, but particularly those of the Vatican, of Paris, of Gottingen, St. Gall in Switzerland, the Escorial, and the great monasteries of Italy and Palestine; in the latter I feel persuaded many interesting and valuable examples of early Byzantine art might be discovered, which hitherto are extremely rare. The monastic institutions of Spain and Portugal were renowned for the rich treasures they possessed in this branch of art; but, since the dissolution, all have been dispersed; and I imagine it will be long ere any accurate information can be obtained respecting them, particularly in Spain, where anarchy and disorder exhibit such a melancholy prospect of the future.

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